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THE NEW YORK

# DRAMATIC MIRROR

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PRICE TEN CENTS.



EVA MUDGE.



Miss Boardman Aspell has pictured above one phase in the life of The Matinee Girl which embodies the keenest and most ecstatic finish possible to an afternoon at the theatre.

Without this nectar the sighs of the leading man and the gowns of the heroine would lose their savor. All roads lead from the theatre to the candy shop that the Matinee Girl has made her Mecca.

And Saturdays at five o'clock, and from that hour until six, you will see hives of girls, tailor maids, bantams, fluffies, peachy blondes and regal brunettes, in their newest togs, rustling and clinking and cooing all over the place.

Now and then a man gets in, drifts in or blows in, and he stands like Daniel in the den, trying to look as though he had a sister or a girl or some feminine relative in the crowd to excuse his being alive.

These candy girls are all right. Look out for the girl who doesn't like candy! It indicates about the same state of mental degeneracy that possesses the mind of a man when he lets his tailor put velvet cuffs on his overcoat.

But this five o'clock afternoon soda gathering is something to remember. Here you will learn more about a new play than you may from ten columns of newspaper criticism. And you will learn things that the critics will never think of.

You will get it from a strawberry and vanilla point of view—fresh as the mountain air and new—new as new shoes.

And these girls are the real critics, after all. They go about spreading the good news if a play pleases them. They always purr about the latest one until the next appeals to their fancy, and they put the microbe of popularity into a play by means of the soda and ice cream.

I think it was Mansfield who once started the custom of serving small slabs of ice cream at matinees. He had discovered the peculiar relation this mixture bears to the drama of the afternoon—the afternoon dedicated to golden girlhood—in chinchilla and chiffon and sable and taffeta. Imagine filling up the professional critics on ice cream soda on first nights! They wouldn't get over it for a week.

It has always been my opinion that the secret of the connection between the Soda and the Girl and the Matinee is this: The Matinee produces an emotional hubbub in the brain cells of the Girl. She bubbles internally. The ice cream Soda, by a reactionary effect, sends the internal bubbles from the brain cells to the throat. Do you follow me?

You have often heard a bird gurgling and chirping on a branch before he breaks out in song. Now this is exactly the effect of the Soda's reaction on the Girl. The internal bubbles, traveling along the epiglottic nerve, reach the larynx, and the Matinee Girl gushes forth in her song of praise for everything. If Clement Scott hadn't been a man he would be a Matinee Girl.

As a rule the wily press agent does not hamper the Matinee Girl with his ghost stories, neatly type written, telling of legacies left to stars or any of the other thousand and one ideas that serve to advertise the hero or heroine of the story.

I have always been greatly touched by this omission, for it seemed a subtle sort of a compliment to my see-through-it-iveness, but I got this ingenious little, girlish note last week and I think it is too sweet for anything. I have, of course, substituted names for the real ones, as I know that every one referred to in the letter would feel dreadfully to see her or his name in cold black print:

DEAR MATINEE GIRL.—While reading a recent issue of the weekly *Tombstone* I noted that Mr. Willie Humpyah, their dramatic critic, said that Teale Twotoes was the only actress who could wear trousers and feel at home in them, at the same time preserving her grace. While I agree with Mr. Humpyah as to Miss Twotoes being graceful in trousers, I disagree with him as regards her being the only one, and I would mention the names of Millie Mixup and Winnie Wobble as two very successful rivals. A word is sufficient for Miss Wobble, as her acting at present at the Lighthouse Theatre, in which she appears in trousers, is a matter of town talk from every mouth. Just a few words for Miss Mixup, who, while not so well known, is nevertheless just as graceful, if not more. She was one of the members of the Hard Frost company, and for the last three years she has had the star part in *Foo Foo*, in which she scored one of her greatest successes, and while appearing in that role was pronounced by

the American critics and also by those on the other side of the Atlantic as the best exponent of male roles on the stage, which, indeed, is not saying too much for Miss Mixup's interpretation of *Foo Foo*, a most difficult part and one which would suffer greatly from exaggeration. But, alas! Miss Mixup has given up trousers to star in a new comedy drama especially written for her by Peter Fallon (author of every man his own press agent, M.G.), called *Baldy the Blacksmith's Son*. She is at present rehearsing the part preparatory to her production some time this Spring, and in which role, I sincerely hope, she will score a far greater success than she has done previously, although, I may say, it would be a difficult matter to excel her previous successes. Now, Miss Matinee Girl, oblige me by printing this lengthy letter or refer to it in your column (which is comically interesting and makes me feel as if I was witnessing a farce-comedy), and let Mr. Willie Humpyah correct his statement. So, with best wishes for your success, I am Sincerely Yours.

Quite another kind of letter was one from a Matinee Girl, who said that she and I were Mental Telepaths—or is it Telepathesses?—because I had written just exactly what she felt and saw about the tableau that ends *Sherlock Holmes*.

This is the nicest letter the Matinee Girl has had, for if there is one thing that seems just too lovely it would be to be a Mental Telepath.

One wouldn't have to write letters, nor to ring up on the telephone, or any of that stupid sort of thing, with a Hello Girl listening where the current joins.

We could sit in our hammocks—for we all have hammocks in our boudoirs nowadays—and take up a visiting list and just get concentrated, and enjoy charming wordless talks with our friends—not friends we had been merely introduced to, you understand, but to all the others that we never meet sometimes, because we are always in such a hurry going to dine, or to sleep, or to play, or to work.

That's where the fun in being a Mental Telepath comes in. You can hold the most desperate flirtations over these invisible wires, with other Mental Telepaths, of course, and when you meet in the ordinary uninteresting way that folks do, you just act as though nothing had happened.

It's very useful sometimes, too. The Matinee Girl went into a shop the other day and lo! a new lot of beautiful flannel shirt waists were displayed in boxes, with shining brass buttons, that allured and tempted girls to such an extent that they were having a cane rush around the counter.

By a few cleverly executed jabs and left hooks The Matinee Girl reached the counter, purchased a beautiful white one, and did a flying wedge out of the crowd to the door.

At home remorse set in. "You chumpish little thing," said the voice of conscience, "as usual you have bought a gold brick. A white flannel shirt waist is nice to look at in a box, but you wear it once and lean back in a chair and its beauty departs as does the morning mist before the sun. Why did you not purchase a more sensible color—a blue or a brown or even a violet, which is such a sensible color that nineteen girls out of twenty have one?"

And musing thus sorrowfully, the electric agitator in the hall tinkled and a box came in containing a violet waist and a note saying: "Finding that the white waist selected was not in stock in the size required, we send this one, hoping that it will prove satisfactory," etc.

That's what might be called a working mind wave. After a while it may be possible to order things without going shopping at all.

We girls will have to get together and start an Anti-Car Conductor, in which we will bind ourselves to kick in our might against this sort of thing:

The conductor who moves us up by placing his hands against our shoulders and shoving us.

The conductor who squeezes our arm as we alight from his car.

The one who tells us to "step lively" when we are in a bigger hurry than he is.

He who commands us to "ledemoff" when we can't budge an inch and are already standing firmly wedged between some strange man's knees.

He who forgets to give us our change.

He who gives us a stage smile and ninety-five cents in tens and fives.

Also the one who steps on us, pushes us,

joins us and generally ill treats us because we are women.

If a conductor were to dare to push a man about in the manner that he does women during the rush hours of the day the car tracks would be strewn with disabled men in uniform, for they would simply be thrown off.

But they know a woman will not shove back, nor can she swear, nor will she do anything but just stand it and boil within because she is a woman.

We all know how hard these men have to work. How they manage to retain their senses under the burden of collecting fares in crowded cars, giving out and keeping track of transfers, and running the car besides, is one of the impenetrable mysteries.

But that they should act in this outrageous way to women who are forced to travel during the crowded hours of the day would seem to indicate that the time a man puts on the coat and cap of a conductor he loses his civilized instincts and becomes a rowdy. It can't be possible that they all have this tendency to roughness naturally.

A little chocolate-colored girl I knew, who is fresh from Charleston and not up in the ways of a big city like this and its thug conductors, came over from Jersey City in a rain storm the other day carrying a large package and an umbrella.

She took a Twenty-third Street car and asked the conductor for a transfer to Ninth Avenue. The conductor failed to give it to her, and as she was leaving the car she asked him again. He told her he "hadn't time." The girl had to walk ten blocks in the rain with her burden.

When she told me I said to her: "Wasn't there any man in the car who could have made him give you the transfer?"

"No, ma'am," she replied, sadly: "we were all females."

Talk about your Lady and the Tiger! The Conductor and the Female, written from a New York standpoint, would make Stockton's story seem like a humorous skit.

THE MATINEE GIRL.

#### EVA MUDGE.

Eva Mudge, a portrait of whom is printed upon the first page of this issue of *Tass* Mason, was born near Detroit, Mich., nineteen years ago. Her stage debut was made at Whitney's Grand Opera House, Detroit, on June 16, 1886, and for nearly ten years she played child roles in the legitimate drama with uncommon success. In vaudeville she first appeared at Keith's Union Square Theatre, in this city, in 1896, since when she has come to the front rank in the realm of vaudeville and in the hearts of its patrons. Her recent hit at Kosier and Blal's is well remembered. Her sweet, fine contralto voice is one of the most remarkable voices on our stage, and her petite, magnetic presence is one of the pleasantest that we see.

Miss Mudge's present act consists of four songs, each in different costume, for she is an accomplished artist in lightning change. She sings the descriptive song, "One Touch of Nature," with complete costume change after each verse, appearing first as a soldier, then as a girl, then a sailor, a Confederate officer, and a southerner, each change being made in exactly seven seconds. With some of these dresses she offers a coon song, "Say Goo-Goo to Your Baby," a musical setting to Whittier's "Barbara Frietie," and the coon song "All You Dancers Turn Your-elves Loose." Both of the coon songs mentioned were written for Miss Mudge by T. B. McMahon.

Miss Mudge has sung at many society entertainments and at the White House, and she has three handsome medals given to her in recognition of her notable services in raising more than

\$10,000 for charities among the poor. She is a lineal descendant of Zachariah Mudge, Prebendary of Exeter and Vicar of Plymouth, born in 1680, and of Admiral Zachariah Mudge, of the British Navy. Her father is R. C. Mudge, of the Locomobile Company of America, and Miss Mudge is justly proud of a brand new locomobile in which she astonishes the natives of this ancient city.

#### MRS. LANGTRY'S TEA.

The tea, bazaar and entertainment projected by Mrs. Langtry in aid of the *Moine* hospital ship fund occurred at Sherry's last Tuesday afternoon, and \$5,000 or more was gathered in. Tickets cost \$3 each, programmes went for anywhere from \$2 to \$50, and drinks sold for 50 cents or any higher amount that happened to appear, no one having reason to expect change if a \$5 or a \$10 bill was shown.

Frantic newspaper excitement had been precipitated in advance by a rumor that Mrs. Langtry intended to introduce a bar with real barmaids. The Women's Christian Temperance Union and other associations of estimable ladies had been thrown into paroxysms of horror by this announcement, and they had called upon the police to prohibit the realization of it. But no attempt was made to employ barmaids, the dispensing of liquid refreshment being confined to regulation every day male bartenders, while Joseph Wheelock, Jr., Guy Standing, Arthur Elliott, Harry Woodruff, Lawrence Grossmith, and Arthur Seymour acted as waiters.

There was a terrific crush of players, society folk and others, and every one stared at every one else. Mrs. Langtry recited "The Absent Minded Beggar," with particularly inclusive emphasis upon the words "Pay, pay, pay." And every one paid.

#### A RUSSIAN PLAY NEXT.

Alexander Ostrovsky's drama, *The Storm*, has been selected by the managers of the Carnegie Lyceum course of modern plays for the performances to be given March 2 and 3. The play is representative of the contemporary thought and literary style of Russia, and is of deep psychological interest.

#### CUES.

A. M. Miller, George Welty, and Sargent Aborn have secured the rights to Nellie McHenry's old success, *Three of a Kind*, and will take it on the road, opening in March in the West and playing to the coast.

The betrothal of Elmer Buttham, of Shipman's Lyceum company, and Antoinette Amey, of Toronto, Can., has been announced.

John M. Löffingwell, who has been in advance of *The Great Ruby*, has returned to town.

J. H. Reed, manager of *The Royal Box*, is in town.

A rope broke on Feb. 13 during a performance of *Hearts are Trumps* at the Metropolitan Theatre, Chamberwell, London, and two players in the avalanche scene were buried many feet to the stage. A panic ensued in the theatre.

In the case of Kerker and Morton against George W. Lederer, a Supreme Court justice last week granted a motion of the defendant's counsel that the plaintiffs, being non-residents of the United States, must furnish a bond before the case can be continued.

Ida Hamilton, widow of the late Scott Ingila, and Robert Kelly were married at Hartford, Conn., Nov. 24, 1899. Both are members of the Hearts of Oak company.

Jeanne De Vole, at one time with Gilmore's Twelve Temptations, Kiralfy's, and other prominent companies, is seriously ill at Albion, Neb. She is a niece of Beatie De Vole.

The Queen of the Roses, a new costume comedy by Alfred C. Calmure, will be produced here this season, it is said, by Daniel Frohman's company.

A son was born to Mr. and Mrs. Charles Guyer (Nellie Daly) on Feb. 2.





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## PATTI

I have much pleasure in saying that I used the box of Dr. Warren's Wild Cherry and Sarsaparilla Troches you sent me and derived most satisfactory results from them. ADELINA PATTI NICOLINI.

DR. WARREN'S  
KENDAL

GENTLEMEN:—Mrs. Kendal has used the Troches (Dr. Warren's Wild Cherry and Sarsaparilla) and considers them excellent. H. S. RIDDELL, Business manager for Mrs. Kendal.

## DR. WARREN'S WILD CHERRY AND SARSAPARILLA TROCHES.

The Best Remedy in the World for Coughs, Colds, Hoarseness and All Throat Troubles.

## CRANE

GENTLEMEN:—I find your Troches (Dr. Warren's) very beneficial to a tired throat, and a positive relief for a slight hoarseness caused by continuous vocal effort. Am much pleased that they have been brought to my attention. WM. H. CRANE.

## COGHLAN

I have had occasion to use them (Dr. Warren's Wild Cherry and Sarsaparilla Troches) and find them most excellent, and can conscientiously commend them to the use of my fellow professional brethren in every way claimed. ROSE COGHLAN.

## BURGESS

DEAR SIR:—I have used Dr. Warren's Troches and so have the various members of my company, and we have all found them very beneficial, and take great pleasure in recommending them. NEIL BURGESS.

## MANSFIELD

Please send me twelve boxes of Dr. Warren's Wild Cherry and Sarsaparilla Troches with the next express and oblige RICHARD MANSFIELD.

## ENDORSE

AND SARSAPARILLA TROCHES.  
REED PASTOR

I have used Dr. Warren's Troches and can say they proved of great benefit to my throat and vocal cords, and deem them of great value to all public speakers. ROLAND REED.

GENTLEMEN:—I find Dr. Warren's Troches very quick relief for hoarseness and troubles of the throat. I regard them as an excellent thing for singers and those who speak in public. TONY PASTOR.

## RECOMMEND

## DR. WARREN'S WILD CHERRY AND SARSAPARILLA TROCHES.

Box sent by mail on receipt of 25c. by the American Medicine Co., Manchester, N. H.

audience 5. John Griffith in The Three Musketeers 9; large audience; fair performance. The Air Ship 13. Midnight in Chinatown 20. Kidnapped in New York 24.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): The Telephone Girl 7; S. R. O.; audience pleased. The Princess Beaulieu, by Elks of this city, to crowded house 8; 9; pleased audience. Eldon's Comedians opened for a week 12-17, presenting A Country Sweetheart to a large house; performance good.

VINCENNES.—MCMIMSEY'S THEATRE (Guy McJimsey, manager): John Griffith presented The Three Musketeers 8 to light house. The Air Ship drew well. 10. Abbott Davidson, Louis Elacman, Marie Stuart, and Catherine Palmer were excellent. What Happened to Jones 15.

EVANSVILLE.—GRAND (King Cobb, manager): What Happened to Jones 14. The Christian 22. PEOPLE'S (J. J. Gove, manager): The Air Ship 11; good house; performance fair. Midnight in Chinatown 18. Kidnapped in New York 25. Eight Bells March 4.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): The Telephone Girl 7; S. R. O.; audience pleased. The Princess Beaulieu, by Elks of this city, to crowded house 8; 9; pleased audience. Eldon's Comedians opened for a week 12-17, presenting A Country Sweetheart to a large house; performance good.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): The Heart of Chicago 15. The Air Ship 16. Dewey, the Hero of Manila 19. Hearts of the Blue Ridge 23. Eldon's Comedians 26-March 3.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, managers): Uncle Josh Sprucey 7; fair business; unsatisfactory performance. Peck's Bad Boy 8; good house; audience pleased. My Friend from India 10; delighted a large audience 12. The Air Ship 19.

HAMMOND.—HOHMAN'S OPERA HOUSE (T. E. Bell, manager): Midnight in Chinatown (return engagement) 11; pleased a large audience. The Wealthy Widow Wiggins 18. The World Against Her 23. Two Little Vagabonds March 4. Finnigan's 400 11.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): My Friend from India 7; good business; performance satisfactory. Have You Seen Smith 9; failed to draw a fair house. Signor Billa 26. A Hot Old Time March 2.

WARREN.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Uncle Josh Sprucey 8; good business; pleased audience. My Friend from India 10; fair business; audience satisfied. The Air Ship 20. A Hot Old Time March 8.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Jeffries-Sharkey fight pictures 7; fair business. Stetson's U. T. C. 8 to capacity. The Heart of Chicago 15. Hearts of the Blue Ridge 17. Irene Taylor co. 19-24.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): My Friend from India 8; good business. Mile. Fil to small house 9. Uncle Josh Sprucey 12. Stetson's U. T. C. 18.

COLUMBUS.—CLUMP'S THEATRE (R. F. Gottschalk, manager): Maloney's Wedding to crowded house 6. The Christian 24. Vogel and Deming's Minstrels March 6.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): John Griffith in The Three Musketeers 10; good house. A Social Maid 26. Faust-Carr co. March 1-3.

PORTLAND.—AUDITORIUM (Andrews and Little, managers): Uncle Josh Sprucey 5; fair business. The Limited Mail 9; pleased a top-heavy house. Jeffries-Sharkey pictures 19.

CONNEVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): The Limited Mail 10 to capacity; pleased audience. Alken Stock 12. The Heart of the Oregon 13. Fair house. The Heart of Chicago 22.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): The Heart of Chicago 13; good performance. S. R. O. Bowery Burlesquers 16. A Milk White Flag 17.

RENSSELAER.—ELLS OPERA HOUSE (J. H. S. Ellis, manager): Ellis Brothers co. 8 in in Atlantic City; packed house. The Wealthy Widow Wiggins 16.

NEW ALBANY.—WILLARD THEATRE (J. H. Weir, manager): The Telephone Girl 7; S. R. O. Two Merry Tramps 12; fair performance; crowded house. Old Rube Tanner 17.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Jefferson De Angelis in The Jolly Musketeer 12; excellent performance; large house; receipts \$506.25. The Limited Mail 15.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gachler, manager): The Heart of Chicago gave satisfaction to a small house 10.—CARLISLE HALL (Carlisle Brothers, managers): Dark.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Arizona to capacity 9; performance excellent. Peck's Bad Boy 10; gave satisfaction to good business.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Courtship into Court 7; fair house. The Air Ship 15. The Heart of Chicago 19. Dr. Jekyll and Mr. Hyde 22.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. T. Butler, manager): Dewey, the Hero of Manila co. to full house 7; satisfaction given. Peck's Bad Boy 12. My Friend from India 19.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Bowery Burlesquers 15. Hearts of the Blue Ridge 22.

TIPTON.—KYLEA THEATRE (Foster and Ramsay, managers): Signor Billa failed to appear 6. The Hero of Manila 24.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Canadian Jubilee Singers 7; good crowd; poor entertainment.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Uncle Josh Sprucey 9; large house; satisfaction given. Peck's Bad Boy 16.

## INDIAN TERRITORY.

FURCELL.—BROWN'S OPERA HOUSE (W. E. Brown, manager): Redmond Dramatic co. opened for a week 5 to 8. R. O. and played to good houses all week in spite of the worst weather of the winter. Repertoire: Side by Side. The Mountain Girl. The Sadler. Davey Crockett. Fanchon. and The Streets of London. Kelley-Shannon 12. Otis Skinner 13. Black Patti's Troubadours 14. The Heart of Maryland 15. The Adventure of Lady Ursula 16. Hogan's Alley 17. A

## IOWA.

SOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Redmond Dramatic co. opened for a week 5 to 8. R. O. and played to good houses all week in spite of the worst weather of the winter. Repertoire: Side by Side. The Mountain Girl. The Sadler. Davey Crockett. Fanchon. and The Streets of London. Kelley-Shannon 12. Otis Skinner 13. Black Patti's Troubadours 14. The Heart of Maryland 15. The Adventure of Lady Ursula 16. Hogan's Alley 17. A

Pair of Black Eyes 21. Hatcher-Settle co. 22-24. Remember the Maine 27.—ITEMS: Manager Bear, of Sioux Falls, was a visitor 8.—Isabel Rawlins, of Zana, was unable to leave with the co. 6, being confined to her bed with an attack of pneumonia. She is improving and expects to rejoin the co. in about a week.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): At the White House Tavern 5. Katherine Ridgeway Concert co. 6; delightful entertainment. Kean's Door 7; pleased audience. William Morris presented The Adventure of Lady Ursula 8; small house; performance creditable. Under the Red Robe 9; fair house; satisfaction given. Two Little Vagabonds 11; disappointing performance. Hummel's Imperial Stock co. opened for a week 12. Have You Seen Smith 18. A Poor Relation 19. Black Patti's Troubadours 20. A Stranger in New York 21. The Heart of Maryland 23. Devil's Auction 25. Sousa's Band 27.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): The Adventure of Lady Ursula 7; fair audience. William Morris as Sir George Skivvler the manly and forthright and Frances Drake endowed the part of Ursula with charming naïveté. Aside from these the cast was not especially strong. A Stranger in New York 8; good house. Paul Nicholson, Jr., made a hit. Next door pleased an audience of moderate size. 10. Irvin's Burlesquers 13; top-heavy house; some of the specialties were good. Children of the Ghetto 20. Black Patti's Troubadours 21. The Heart of Maryland 22.

DEN MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Zana 8. The Adventure of Lady Ursula 10; fine performance; good house. Two Little Vagabonds 12. Otis Skinner 14. The Muth and the Flame 15. The Heart of Maryland 16. Francis Wilson 17. Children of the Ghetto 19.—GRAND OPERA HOUSE (William Foster, manager): The Dazzler 5-7; good performance; large house. Brown's in Town 8-10; pleasing performance; good house. Black Patti's Troubadours 11. The Heart of Maryland 12. The Heart of the Blue Ridge 13. The Heart of the Blue Ridge 14. The Heart of the Blue Ridge 15. The Heart of the Blue Ridge 16. The Heart of the Blue Ridge 17. The Heart of the Blue Ridge 18. The Heart of the Blue Ridge 19. The Heart of the Blue Ridge 20. The Heart of the Blue Ridge 21. The Heart of the Blue Ridge 22. The Heart of the Blue Ridge 23. The Heart of the Blue Ridge 24. The Heart of the Blue Ridge 25. The Heart of the Blue Ridge 26. The Heart of the Blue Ridge 27. The Heart of the Blue Ridge 28. 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business 5-10, giving satisfaction. Plays presented: The Man of Warman, Dr. Jekyll and Mr. Hyde, The Slave of Sin, Sidney Carton, The Bella and Southern Chimes. Andrews Opera co. 12, 13 in Martha and Carmen to large and pleased audience. Victoria Brothers 13. Brown's in Town 5. A Milk White Flag 6. A Trip to Chinatown 8. Ullie Ahlstrom 10. ITEM: W. C. Justice, of this place, has recovered from his recent illness and left 10 for Boston to resume his position as general agent for A. G. Field's Greater Minstrels.

WILKES-HAMRE—THE NEBBITT (M. H. Burgunder, manager): At Piney Ridge (return date) 12; good business; satisfaction given. Because the Loved Him So 13. Strachan Opera co. 19, 20. A Day and a Night 22. A Greek Slave 23. GRAND OPERA HOUSE (M. H. Burgunder, manager): Hunter-Jackson co. to good business 5-10, producing last half of week. Hunted Down, An Innocent Sinner, and The World. Glibner-Hooder co. opened for a week 12 to 15. R. O. giving first half of week The Woman in Black, Forgiveness, The New Charity Ball, and The Prince of Lairs.

JOHNSTOWN—CAMERIA THEATRE (I. C. Misher, manager): A Social Maid 8, 9; good business; good performance. The Trolley Party 10; big business; fair performance. Keystone Dramatic co. 12-14; fair business; good performance. The Katzenjammer Kids 16, 17. Quo Vadis 19. Hello Bill 20. A Man of Mystery 21. Zaza 22. OPERA HOUSE (J. G. Ellis, manager): Supper 14 under the management of Camelia Theatre to packed house; excellent performance. What Happened to Jones 19.

GREENSBURG—KEAGGY THEATRE (R. G. Curran, manager): A Bunch of Keys 5; good house; good performance. Pictor J. White in Faust 8; performance and business fair. The Palms 9, 10. La Belle Marie, and The Strange Adventures of Miss Brown; excellent performance; large audience. The Trolley Party 12; fair performance and business. The King of the Casino Ring 14; good business. Helen's Supper 15. Quo Vadis 20. A Country Visitor 23.

SCRANTON—LYCEUM (Burgunder and Bala, managers): R. R. Long, manager: At Piney Ridge 14; good business; satisfaction given. Because the Loved Him So 16. ACADEMY OF MUSIC (Burgunder and Bala, managers): H. R. Long, manager: Klum-Hearn co. 12-17 played to crowded houses held by the Revere. The Great Diamond Robbery. Mr. Harvey of New York. The Commodore, Alabama, and Life in Greater New York. Holden Comedy co. 19-24.

UNIONTOWN—GRAND OPERA HOUSE (Harry Brown, manager): Maloney's Wedding 2; good performance; medium business. Pittsburgh Orchestra 5; good business; large audience; receipts \$762. Andrews Opera co. 8, 9 opened to a large house; performance good. Tammany Tapers 14; big business; poor performance. What Happened to Jones 20. Zaza 22. Quo Vadis 23. A Man of Mystery 28. Hotel Topsy Taver 27.

PORTFORD—GRAND OPERA HOUSE (Grant M. Kenna, manager): What Happened to Kelly 7; good business. With the exception of John Kernell and Tim Green, the co. is only fair. Patriotic Concert co. 8; large and delighted audience. Slender Del Puente and co. in a concert 12. What Happened to Jones 18; good performance; the co. excellent. George Larsen and Vivian Townsend were exceptionally good. Remember the Maine 29.

WELLSBORO—PICTOR OPERA HOUSE (J. C. Thompson, manager): The Trolley Party 8, and the Western Stars 10 failed to draw good audience. The Palms 12-14; entertained large audience, with 12. Belle Marie, The Prisoner of Alcatraz, The Prince of Lairs. Co. booked for a return date in March. H. Henry's Minstrels 24. Henry's pictures 27, 28. Boston Ladies' Symphony Orchestra March 2.

ROCHESTER—GRAND OPERA HOUSE (J. R. Marbury, manager): The Trolley Party 8, and the Western Stars 10 failed to draw good audience. The Palms 12-14; entertained large audience, with 12. Belle Marie, The Prisoner of Alcatraz, The Prince of Lairs. Co. booked for a return date in March. H. Henry's Minstrels 24. Henry's pictures 27, 28. Boston Ladies' Symphony Orchestra March 2.

SHANONKIL—G. A. R. OPERA HOUSE (John F. Oiler, manager): Bennett-Moulton co. closed an excellent week's business 18, having received Dorsetbrook's. The Prisoner of Alcatraz, The Daughter of the South, The Three Imperial Guardsmen, and A Girl of the Mines. What Happened to Kelly 12; inferior performance; large house. Bon Ton Stock co. 19-24.

READING—ACADEMY OF MUSIC (John D. Misher, manager): A Stranger in a Strange Land 8. At Piney Ridge 12. Because the Loved Him So 15. GRAND OPERA HOUSE (George M. Miller, manager): Belle Raymond gave pleasing performance of The Missouri Girl to large house 12-14. ITEM: A. G. Kelley has severed his connection with Gus Cohen's co.

ALTOONA—ELEVENTH AVENUE OPERA HOUSE (J. C. Miller, manager): H. Stedman 10 to capacity. Hamilton's Supper 12, 13; excellent performance; large business. The Katzenjammer Kids 14, 15; pleased large audience. The King of the Casino Ring 16. Keystone Dramatic co. 19-22. Zaza 24. Henry's pictures 26. Mlle. Fifi 28. Jack and the Beanstalk March 1. Williams and Walker 3.

WINCHESTER—OPERA HOUSE (Charles F. Koor, manager): What Happened to Kelly 17. London Gaiety Girls 20. The Trolley Party 23. ITEM: James H. Watts, leader of the Opera House orchestra, was killed in the mine 1. Nathaniel Harris has succeeded him. Paul Kohler, a local amateur, had his arm broken by a fall last week on the Opera House stage.

WILKES-BARRE—OPERA HOUSE (L. F. Walters, manager): The White Slave pleased large audience 12. All the Comforts of Home failed to appear 13. The Corner Grocery 17. Remember the Maine 20. Quo Vadis 22. White's Faust 27. ITEM: Manager Campbell announces that after this season The White Slave will be shifted for at least three years.

WILKES-BARRE—PEOPLE'S THEATRE (K. C. Bald, manager): Wilbur Theatre co. 9-10 in Because the Loved Him So. The Power of Money, and The Girl from Frisco; good performance; good business. Gordon Stock co. 12 in Lost in London; poor business; co. weak. Leslie's Specialty co. 16, 17. Our Brothers 19.

WILLIAMSPORT—LYCOMING OPERA HOUSE (George H. Bush, manager): Bon Ton Stock co. 5-10 in The Census Taker, Moths of Society, The Black Flag, The Golden Giant, The Castaways, My Maryland, and A Desperate Man; good business; appreciative audience. The Sleeping City 12; fair and pleased audience. H. Henry's Minstrels 17.

BRADFORD—WAGNER OPERA HOUSE (T. W. Wagner, manager): Willard Newell in The Master Mind 12. The Clemenceau Case 13, and The Silver Lining 14; good business; large audience; giving due satisfaction. Other plays: The Hero of Virginia Cyrano de Bergerac, and The Three Musketeers. A Day and a Night 20. Mlle. Fifi 23.

YORK—OPERA HOUSE (B. C. Post, manager): Bartlett Dramatic co. opened to S. E. O. S. Repertoire: The Victorian Cross, May Blossom, Chattanooga in '61, A Daughter of the Mine, A Wife's Victory, On the Hudson, Across the Continent, A Country Courtship, and The Midnight Flood. E. Shea co. 12, 13. The Trolley 14. Iolanthe (local) 15, 16.

LEBANON—FISHER ACADEMY OF MUSIC (Markley, Appell and Nealey, managers; F. W. Allen, manager): Quo Vadis 19; fair house; co. poor. Vogel and Deane's Minstrels 12; large audience; large business. A Bunch of Keys 14; good co. and business. What Happened to Jones 15. H. Travatore 16. The Corner Grocery 19.

CHAMBERSBURG—ROSEDALE OPERA HOUSE (Frank Orr, manager): A Rocky Mountain Walt (local) 12; large and pleased audience. Vogel and Deane's Minstrels 14 gave satisfaction to a large house. The Trolley 16. White's Faust 17. A Country Visitor 22. A Boy Wanted 23 canceled. Remember the Maine 27.

HARRISBURG—GRAND OPERA HOUSE (Markley and Appell, managers): Vogel and Deane's Minstrels 8; good house; pleased audience. Arthur Deming and his co. 10; large business; large audience; giving due satisfaction. Maudie Hillman and a clever co. opened for a week 12 to good business.

LEHIGHTON—OPERA HOUSE (Hauk and Keat, managers): The Trolley 8-10 to large houses in A Noble Outcast, East Lynne, A Great Diamond Robbery, and A Will of Iron. ITEM: Messrs. Bryant and Reed are coaching local talent in The Pilot's Daughter, for presentation 21.

CONNELLSVILLE—OPERA HOUSE (H. B. Naylor, manager): Roy H. McCormack, resident manager: The Palms 9-11 in La Belle Marie, The Prince of Lairs, and The Prisoner of Alcatraz. The Trolley Party 12; large audience; good performance. A Night in Chinatown 12; fair house and performance.

FREELAND—GRAND OPERA HOUSE (J. J. McInnis, manager): The Trolley Party 8-10 in The Noble Outcast, The Great Diamond Robbery and The Will of Iron; fair business; co. fair. What Happened to Kelly 9, with John Kernell and Tim Green, to fair business. The Trolley 10; large audience; good business. White's Faust 10; large audience; good performance. A Night in Chinatown 12; fair house and performance.

EASTON—ABLE OPERA HOUSE (W. K. Detweiler, manager): His Excellency the Governor 9. Howe's pictures 10; fair audience. Mr. Howe is certainly the leader in this line of entertainment. Because the Loved Him So 14. At Piney Ridge 15; fair audience pleased.

CARDONDALE—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Hunter-Jackson co. 12-17; good performance; large business; large audience; giving due satisfaction. The Trolley 18; fair business; large audience. The Trolley 19; fair business; large audience. The Trolley 20; fair business; large audience. The Trolley 21; fair business; large audience. The Trolley 22; fair business; large audience. The Trolley 23; fair business; large audience. The Trolley 24; fair business; large audience. The Trolley 25; fair business; large audience. The Trolley 26; fair business; large audience. The Trolley 27; fair business; large audience. The Trolley 28; fair business; large audience. The Trolley 29; fair business; large audience. The Trolley 30; fair business; large audience. The Trolley 31; fair business; large audience. The Trolley 32; fair business; large audience. The Trolley 33; fair business; large audience. The Trolley 34; fair business; large audience. 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## LEWDNESS ON THE STAGE.

The Flood of Filth in the Theatre and Who is Chiefly Responsible for It.

The agitation against indecent plays in this city, which may or may not result in curbing their production, lends THE MIRROR to place responsibility for the debauching of the theatre and the demoralization of the public by this means. Below will be found a list of the more immoral of the plays produced in this city during recent years. Some of these plays, after their terms in New York, have been sent on the road, but as a rule they have been denounced by the press in other cities, and in some cases they have been withdrawn from the public after fruitless trials to make them "go" elsewhere. In New York, however, every immoral play that has been produced has been kept on the boards as long as it would draw "money." One reading the appended list of pornographic pieces will see by what rapid stages indecency on the stage has increased, and will be able to place responsibility for the flooding of the theatre with lewdness.

"Presented by Charles Frohman."

The Foundling, produced Feb. 25, 1895, at Hoyt's Theatre, was based upon a story of illegitimacy and the love affair of an elderly man with a rakish professional dancer. The suggestiveness of a foreign original was eliminated only in part, and the main theme of the plot concerned the efforts of a young man, suddenly confronted with the astounding fact that he had been a foundling child, to establish the legitimacy of his birth.

"Presented by Charles Frohman."

The Sporting Duchess, produced Aug. 29, 1895, at the Academy of Music, presented a scene in which a man, running away with another man's wife, took her to a hotel. She, realizing suddenly the step she had taken, announced her intent to withdraw. He told her that such a course was impossible, that every avenue of escape was closed, that she must spend the night with him at the hotel. Desperate, she strove to get away, but she could not. He pursued her about the room, struggled with her, and eventually threw her down on a sofa, at which moment her husband appeared to rescue her.

"Presented by Charles Frohman."

The City of Pleasure, presented at the Empire Theatre Sept. 2, 1895, introduced a man who murdered his wife and confessed the crime, pleading in extenuation that it was done to save his second wife from disgrace. Upon returning from penal servitude he finds his elder daughter leading a life of shame in Paris, and the play was devoted to the vilest and lowest types of that city, picturing among other horrors a shocking fight between two women.

"Presented by Charles Frohman."

Never Again, produced at the Garrick Theatre March 8, 1897, was replete with intrigue and marital infidelity. One of the principal characters was the janitor of a house used by various couples for clandestine meetings. This janitor contrived to earn a goodly amount "on the side" by furnishing deceived husbands with proofs of their wives' indiscretions, and vice versa.

"Presented by Charles Frohman."

The Proper Caper, produced at Hoyt's Theatre on Oct. 4, 1897, brought forward the spectacle of a mild-mannered old man in love with an artist's model. The model deploring the mildness of her lover's affection, goat's blood was injected into him, with the result that he was at once endowed with animal spirits, and especially with those traits characteristic of the goat.

"Presented by Charles Frohman."

A Night Session, produced Oct. 5, 1897, at the Manhattan Theatre, pictured a husband who, wishing to spend the night with a woman other than his wife, had informed the wife that he had to attend "a night session of the council." At the rendezvous he meets the young woman of the assignation, but there comes also a young man who has been a former lover of hers. The husband's attempted escape is exposed and the two young persons are left alone beside the supper that the husband had ordered. They have been estranged, but here they are together. Why should they not stay and enjoy the supper, he suggests—and afterward? She throws a significant look at him, he lights a cigarette for her, and the curtain falls.

"Presented by Charles Frohman."

On and Off, produced at the Madison Square Theatre Oct. 17, 1898, was a stupid farce, bespattered with vulgar lines that were wholly uncalculated for and reprehensible.

"Presented by Charles Frohman."

The Conquerors, produced on Jan. 4, 1898, at the Empire Theatre, was generally reputed at the time of its production to be the most grossly repulsive play ever presented in America. A pure girl coming alone to an inn to meet her brother remains over night. The host is drunk with absinthe. Three young officers, learning of her presence, gamble to see which shall possess her for the night. The winner remains when the others withdraw. The girl appears and he makes amatory advances, terrifying her. Yet he does not cease until she mentions her mother and her honor. Then his manhood comes to his rescue, but at this pass the drunken absintheur, arising from stupor, leaps upon the girl in bestial madness. She faints and the young officer, seizing the drunkard, hurries him away from the girl. In the next scene it develops that the girl remembers nothing after the officer's advances and does not know whether or not she was assaulted during the night.

"Presented by Charles Frohman."

Zaza, produced on Jan. 9, 1899, at the Garrick Theatre, disclosed the amour of a married man and a concert hall singer, showing his life with her in one establishment while his wife was in another, and picturing the eventual discovery of his duplicity by the concert hall woman, who rebukes him for it. Then he tells her what she was, simply his plaything, and announces his intent to leave her. They part, and in a later scene, wherein he would have her return to their former associations, she declines to have anything to do with him.

"Presented by Charles Frohman."

The Cuckoo, produced on April 3, 1899, at Wallack's Theatre, pictured a young married woman who ran away with a gay young man not her husband, while her husband carried on an amour with a dashing, notorious woman. The young wife was taken to a country hotel,

where the man with her, in order to disguise their identity, had to announce her as his wife, and she was compelled to acquiesce. The husband's proper wrath was headed off by the wife's discovery of his own perfidy with the notorious person mentioned.

"Presented by Charles Frohman."

The Girl from Maxim's, produced at the Criterion Theatre on August 29, 1899, had as its principal figure a woman of admittedly evil character. In the first act she is discovered occupying the bed of a man who has brought her there after an all-night carousal. Subsequently she rises and during a portion of the act is on the stage in partial undress. The man is forced to represent her as his wife and take her as such to a country wedding, where her actions, coarse and suggestive, are copied by the provincial women, who imagine them to be the latest fashion in Paris. Throughout the play decency is made a jest and depravity is glorified.

"Presented by Charles Frohman."

Make Way for the Ladies, produced at the Madison Square Theatre on Nov. 13, 1899, contained a scene in which a young husband, whose wife had been cold and unresponsive to his advances, attempted to rouse her passion by caresses. At first she shrinks from him and tries to escape. He pursues her about the room and then seizes her, dragging her on his lap on a couch. Her resistance grows less, until, hot and panting, she embraces and kisses him as the curtain descends.

"Presented by Charles Frohman."

The Degenerates, produced at the Garden Theatre on Jan. 15, 1900, shows a quarrel between a husband and wife because the husband has been seen in the park with a notorious woman. The husband declines to give up his meetings with the woman, and the wife, in pique, makes an assignation with a blackguard foreign lover, to whose rooms she goes at night. There she realizes the extent of her folly and wishes to escape, but the lover has locked the doors. The notorious woman arrives, the wife is hidden in the lover's bedroom, and the husband approaches. The notorious woman sends the wife safely away by a private stair, and herself is found by the angered husband upon his arrival.

"Presented by Charles Frohman."

The Surprises of Love was produced at the Lyceum Theatre Jan. 22, 1900. In this play a man and woman who have been locked over night in the same room are discovered in the third act by another man, who is betrothed to the woman. He accuses the two of misconduct, and the dialogue that follows, in which the woman describes the occurrences of the night, is replete with double meanings and offensiveness.

"Presented by Charles Frohman."

Coralie and Company, Dressmakers, produced at the Madison Square Theatre on Feb. 5, 1900. This vile farce, when produced at the Palais Royal, Paris, was admitted to eclipse in point of lewdness any former offering at that home of the pornographic.

In its Anglicized form the story runs thus: A young wife buys an expensive costume of Coralie and Company, and conceals her extravagance from her husband. She is ignorant of the true character of Coralie and Company's, and so is her husband, until a friend describes it to him. When the bill for the gown is presented to him, Lavelle, the husband, discovers his wife's deception and suspects her. He believes she is to visit Coralie's that day, and resolves to catch her there. Other arrivals at Lavelle's apartments are M. and Madame Pinglet, who want to rent the rooms. Madame Pinglet is carrying on a liaison with one Pillard, whom she has written to meet her at Coralie's that day. He throws the note into Lavelle's waste basket, where it is found by Madame Lavelle's aunt, who at once decides that the letter had been received by Lavelle. She shows Lucienne this apparently convincing proof of her husband's unfaithfulness, and they decide to repair to Coralie's at the time mentioned. Act second brings the principal characters to Coralie's. M. Lavelle hides behind a secret door to await his wife. M. Pinglet arrives with a dancer whom he admires, and later Madame Pinglet and M. Pillard appear. Eventually, Madame Lavelle enters with her aunt and a police officer. Just as they are about to catch Lavelle a trick partition shuts off part of the room and transforms the place entirely. This is worked several times, and much confusion ensues, that ends with Lavelle's capture in the company of a maid servant. In the tonting-down process the more flagrant incidents had been masked behind various transparent subterfuges, such as the little fiction that women met their men friends at Coralie's to have a "chat." These did not conceal the real viciousness of the play. In its entirety the performance reeked with suggestiveness, such as the discovery of a man and a woman partially disrobed in the spare room. The predominating feature of the farce was its uncleanness, for which what little humor that was exhibited did not atone.

## PERTINENT COMMENT.

Dramatic Art and Morals.

New York Tribune.

The question of dramatic art—that is to say, of movement in a play and of competent execution in the acting of it—is, of course, distinct from the question of morals; but, since morality, either positive or negative, is inherently present in everything, moral quality never permits itself to be ignored. If you break a bad egg, at breakfast, you will perceive its odor and you will find it difficult to derive complete consolation from the whiteness of your tablecloth. Impurity of food is not redeemed by either luxury of accessories or excellence of service, and neither does a vile play become salutary and acceptable because it happens to be prettily set and cleverly acted. Much specious doctrine on this subject has been promulgated, first and last, by theatrical ponderers, seeking gain by ministration to the baser appetites of the fool multitude, but the truth is that these dramas of the brothel have never done the least good to any human being, and that their sole effect, aside from the gratification of a prurient public taste, is to defile the minds of the young—who, for the most part, compose the theatrical audience—with a needless and harmful knowledge of the seamy side of life, with the tainted suggestions of a leering debauchery and the noxious vapors of impudent vice.

New York Got It Quickly.

New York Journal.

In its Parisian original Coralie and Co., Dressmakers, must have been just about as pornographic as the most lurid French half-world could wish it to be. Albin Valabreque and Maurice Hennequin evidently started out with a task, and fulfilled that task. New York got Coralie very quickly. Evidently it was a question of time in money. New York's reputation abroad must be getting very terrific. We shall soon have these dramatizers of assignation

houses writing exclusively for the American metropolises and exporting to these shores things too decayed for either Paris or London.

## Immoral Plays.

New York World.

Certainly no one can read even an outline of the plots of the plays at many of our most reputable playhouses without becoming convinced that the virtues which are supposed to lie at the basis of our social organization are being nightly attacked indirectly or directly, and in the presence of "large and fashionable audiences." There is a reason for this. There is also a remedy. While we wait for the real remedy, why not apply the makeshift that must suggest itself to every one? Why not stay away from the plays that we do not approve of and try to induce our friends to stay away? Of course, for grown men and women to attempt to look after their own morals is a mere makeshift. Still, some good might come through it, and something ought to be done while the crusade is getting good and ready.

## Debauching the Stage.

Rochester Union and Advertiser.

In regard to the lewd French farces that are being presented in the most fashionable theatres of this country, it is worth while to point out the fact that they are not presented at such theatres in Paris. They are produced at the Palais Royal, whose character as a purveyor of pornographic dramatic work has been long established. People who go there know precisely what they are going to see. Nobody is misled in any respect. The farces produced at that house would never be admitted to the stage of the Comédie Française or the Odéon or many another theatre of Paris. But they turn up on the stage of almost every theatre in New York. Moreover, little attempt is made to clean them, because such a process would make them pointless. Therefore they are presented here in all their nastiness. The managers who are importing these filthy plays and folding them on the public are injuring themselves and their reputations which will follow them when they present worthy attractions. If this reign of lewdness on the stage continues it will soon come to pass that when plays are brought from New York to a city like Rochester, for instance, self-respecting people will stay away from the theatre on the first nights of their presentation in order to learn their exact character before venturing to witness them. They will be compelled to adopt this plan if the producing managers of this country continue to put into our best theatres the vilest products of the Parisian stage.

## A Clergyman Tells the Truth.

The Rev. Mr. Cox in public on Sunday, in Brooklyn, made this statement:

As long as syndicate drama and theatrical trusts shall hold, the box-office managers will say to the artists, to the actors and the actresses, play as I bid you: so long will these managers present to them plays and order them to act them in the moral atmosphere of their generation. It simply means that this kept up long enough will put the doors of the box-offices and the gates of hell only a short yard apart. It is for the Christian people to remedy this. Their demands will be productive of plays showing the beautiful, showing art, and lift the theatres and their performances up to the sublime. If you do not get this stay away from the theatres. But remember that the only way to bring about this condition is for Christians to show their appreciation of the good plays by attending theatres where they are produced.

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ACADEMY OF MUSIC  
HALIFAX, N. S.

The directors of the above house announce to the profession that Mr. J. D. Medcalf, Mgr. Royal Opera House, Yarmouth, has been appointed manager. All Companies desiring dates and their holding contracts will please communicate at once with Mr. Medcalf.

FRANK J. FRIEDMAN, Secy.

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APRIL AND MAY  
LAFAYETTE, IND.

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## MANAGERS, ATTENTION.

Owing to a misprint the up-to-date and successful farce comedy, A School Girl's Romance, has been heralded as Fun in a Boarding School. This is a mistake. A School Girl's Romance is a new play, new paper and new scenery, a hit everywhere produced and playing to packed audiences on the New England Circuit. Write or wire FRITZ TRAYES, Manager, JOHN E. INCE, Room 7, Broadway Theatre, New York.

## Wanted, for Huntington, Ind.,

Good Minstrel and good Uncle Tom's Cabin Co. Open time March 15 to June 1. Address J. M. HARTER, Manager, Wabash, Ind.

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## DAYS AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

- A BLACK SHEEP (Deatur, Ill. Feb. 24, St. Louis, Mo., 26 March 3.)
- A BREEZY TIME (Eastern: Fitz and Webster, mgrs.; Chicago, N. Y. Feb. 20, Fairhaven, Vt., 21, Burlington 22, Whitehall 23, Ft. Edward 24, Saratoga 26, Colons 27, Bennington, Vt., March 1, Adams, Mass., 2.)
- A BREEZY TIME (Western: Fitz and Webster, mgrs.; Cincinnati, Ill. Feb. 20, Indianapolis 21, Wheeling 22, Sigourney 23, Washington 24, Muscatine 25, Liberty 27, Keokuk 28, Mt. Pleasant, Ia., March 1, Fairfield, Ia., 2.)
- A BUNCH OF KEYS (Gus Bohner, mgr.; Torrington, Conn., Feb. 20, Rockville 21, Hartford 22, Ware, Mass., 23, Holyoke 24, Palmer 26, Putnam, Conn., 28, Gardner, Mass., March 1, Loomis 2, Lawrence 2.)
- A COLONIAL GIRL (Chattanooga, Tenn., Feb. 20, Knoxville 21, Roanoke, Va., 22, Norfolk 23, Richmond 24, Norfolk 25, March 3.)
- A CONTENTED WOMAN (Boyd and Mager; Fred E. Wright, mgr.; Livingston, Mont., Feb. 20, Roseman 21, Great Falls 22, Helena 23, Anaconda 24, Butte 25, Spokane 26, Walla 27, March 2, Seattle 3-7, Victoria, B. C., 8, Nanaimo 9, Vancouver 10.)
- A DAY AND A NIGHT (Harry Phillips, mgr.; Bradford, Pa., Feb. 20, Wilkes-Barre 21, Scranton 22, Hazleton, Pa., Philadelphia 26-March 3, Jersey City, N. J., 5-10.)
- A FEMALE DRUMMER (Boston, Mass., Feb. 19-24.)
- A HOT OLD TIME (Eastern: Fred P. Wilson, mgr.; Springfield, O., Feb. 21, Dayton 22-24.)
- A HOT OLD TIME (The Bay: Chicago, Ill., Feb. 12-24, Milwaukee, Wis., 25-March 3, Columbus, O., 8-10.)
- A HOT OLD TIME (Western: E. A. Braden, mgr.; Palestine, Tex., Feb. 20, Tyler 21, Marshall 22, Jefferson 23, Prescott 24, Hot Springs, Ark., 25, Little Rock 27.)
- A LAY OF QUALITY (Eugene Blair; Henri Gress, mgr.; Cedar Rapids, Ia., Feb. 21.)
- A MAN OF MYSTERY (E. N. McDowell, mgr.; Lewiston, Pa., Feb. 20, Johnstown 21, Butler 22, Tarentum 23, Chalfont 24, Uniontown 25, Stouffville, O., 27, E. Liverpool 28, Youngstown 29, New Castle 2, Youngstown, O., 3, Ashtabula 5, Youngstown 6, Kenton 7, St. Mary's, Pa., Wayne, Ind., 9, Mifflin 10.)
- A MERRY CHASE (Lyman Brothers; Ft. Madison, Ia., Feb. 20, Mt. Pleasant 21, Fairfield 22, Hartford 23, Clinton 24, Sullivan 25, Edinburg 27, Reading, Pa., March 1-3.)
- A MILE FLAG (Dunne and Ryley, mgrs.; Louisville, Ky., Feb. 19-24, Winchester 25, Ashland 27, Ironton, O., 28, Portsmouth March 1, Circleville 2, Zanesville 3.)
- A NIGHT IN CHINATOWN (Eastern: Al. Dolan, mgr.; Holyoke, Mass., Feb. 19-21, Westfield 22, Pittsfield 23, N. Adams 24, Troy, N. Y., 28, 27, Rochester 22-24, Syracuse 25, March 1.)
- A PAIR OF BLACK EYES (Betts and Patee, mgrs.; Boone, Ill., Feb. 20, Sioux Falls, Ia., 21, Cherokee 22, Knoxville 23, Oskaloosa 24, Ottumwa 25, Centreville 27, March 1.)
- A PAIR OF TRAMPS (Parkersburg, Ia., Feb. 21, Cedar Falls 22, Janesville 23, Waverly 24.)
- A FOUR RELATION (Fred G. Berger, mgr.; Rock Island, Ill., Feb. 19-24, Cedar Rapids 25, Marshalltown 26, Waterloo 27, Des Moines 28-March 1.)
- A RAG TIME RECEPTION (L. D. Graham, mgr.; Portland, Me., Feb. 19-21, Lynn, Mass., 22-24.)
- A ROMANCE OF COON HOLLOW (Whitewater, Wis., Feb. 20, Edgerton 21, Madison 22, Janesville 23, Watertown 24, Oshkosh 25, Fond du Lac 26, Wausau 27, Beloit 28, Syracuse, Ill., March 1, Kewanee 2, Canton 3, Peoria 4.)
- A ROYAL RECEPTION (Milwaukee, Wis., Feb. 19-24.)
- A RUNAWAY GIRL (Philadelphia, Pa., Feb. 19-24, Brooklyn, N. Y., 26-March 3.)
- A STRANGER IN A STRANGE LAND (Paterson, N. J., Feb. 19-24, Hoboken 25, March 1.)
- A STRANGER IN NEW YORK (A. Thielheimer, mgr.; Moline, Ill., Feb. 20, Davenport, Ia., 21, Canton 22, Chicago 23-March 3.)
- A TRIP TO THE CITY (Richards and Canfield; A. Ashley, prop. and mgr.; Findlay, O., Feb. 20, Bellefontaine 21, Urbana 22, Piquette 23, Hamilton 24, Cincinnati 25-March 3, St. Louis Mo., 5-10, Augusta, Ga., 21, Savannah 22, Brunswick 23, St. Augustine, Fla., 24, Jacksonville 26, Albany, Ga., 27, America 28.)
- A TRIP TO CHINATOWN (Zanesville, O., Feb. 21, Columbus 22-24.)
- A TRIP TO COON TOWN (Ed. W. Cook, mgr.; New Haven, Conn., Feb. 19-21.)
- A WHITE LIE (Carl J. Berry, mgr.; Fairmont, Minn., Feb. 22, Eagle Grove, Ia., 23, Britt 24, Forest City 26, Lake Mills 27.)
- A WISE GUY (Haynes and Lytton; Richard Hyde, mgr.; Philadelphia, Pa., Feb. 19-24, Brooklyn, N. Y., 26-March 3.)
- A WISE WOMAN (Marie Lamour; F. G. Conrad, mgr.; Perry, Ok., Feb. 20, Guthrie 21, Shawnee 22, Ardmore 23, Chickasha 24, Wichita Falls, Tex., 26, Henrietta 27, Bowie 28, Denton 29, Cleburne 2, Gainesville 3, Hillsboro 5, Corsicana 7, Belton 8, Taylor 9, Smithville 10.)
- A WOMAN'S CASE (The Thielheimer and May; Wheeling, W. Va., Feb. 19-21, Canton 22, Hamilton 23, Wayneburg 24, Washington 24, Tarentum 26, Irwin 27, Greensburg 28, Latrobe March 1, Apollo 2.)
- A WOMAN'S CASE (The Thielheimer and May; Adams, Maude (Charles Frohman, mgr.; New York City Jan. 9-Feb. 24.)
- ACKERSTROM, ULRIE (Gus Bernard, mgr.; Bangor, Me., Feb. 20, Berlin, N. J., 21, Lancaster 22, Montpelier, Vt., 23, Lacuna, N. H., 24, Franklin Falls 25, Concord 26, Claremont March 1, Catskill, N. Y., 2, Hudson 3, Fort Jervis 5, Honesdale, Pa., 6, Champlain 7, Troy 8, Alton 9, New Castle 10, ALCAZAR STOCK (Belasco and Thiel; mgrs.; San Francisco, Cal., Oct. 9-indefinite.)
- ALLEN, VIOLA (Leibler and Co., mgrs.; Richmond, Va., Feb. 20, 21, Atlanta, Ga., 22, 24, New Orleans, La., 26-March 3, Nashville, Tenn., 5, 6, Louisville, Ky., 7-10.)
- ALVA STOCK (Arthur Davidson, bus-mgr.; Sharon, Pa., Feb. 19-24.)
- ANDERSON, THEATRE (Ed Anderson, mgr.; Coeur d'Alene, Feb. 19-24.)
- ARTHUR, JULIA (Detroit, Mich., Feb. 19-24, Cleveland, O., 25-March 3.)
- AT FINEY RIDGE (M. O. Higgins, mgr.; Troy, N. Y., Feb. 20, 21, Utica 22, Hornellsville 23, Lockport 24, Buffalo 26-March 3.)
- AT THE WHITE HORSE TAVERN (Cincinnati, O., Feb. 19-24, Louisville, Ky., 25-March 3.)
- AUDREY, DRAMATIC STOCK (Mittenthal Brothers, mgrs.; Atlanta, Ga., Feb. 12-24.)
- AWAY HANNAH (New York City Feb. 21-indefinite.)
- BALDWIN-MELVILLE (E. F. Maxwell, mgr.; Tampa, Fla., Feb. 19-24, Savannah, Ga., 26-March 3, Charleston, S. C., 27.)
- BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.; Cleveland, O., Feb. 19-24, Indianapolis, Ind., 26, 27, Toledo, O., 28.)
- BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.; Aurora, Ill., Feb. 20, Sterling 21, Keosauqua 22, Freeport 23, Green Bay, Wis., 24, Racine 26, Kenosha 27, Joliet, Ill., 28.)
- BEN HUR (New York City Nov. 29-indefinite.)
- BENNETT-MOULTON (A. Earl Burgess, mgr.; York, Pa., Feb. 19-24, Cumberland, Md., 26-March 3, Johnstown, Pa., 5-10.)
- BENNETT-MOULTON (B.); Lewiston, Me., Feb. 19-24, Bangor 26-March 3.)
- BINGHAM, RALPH (Brookville, Miss., Feb. 20, Shreveport 21, Gholson 22, Newbern, Ala., 23, Camden 24, Greenville 25, Fayetteville 26, Durham 27, Fayetteville, Fla., March 1, Marianna 2, DeFuniak, Ala., 3, Clayton 5, Ft. Deposit 6, Brewton 7, Biloxi, Miss., 8, Mobile, Ala., 9.)
- BLUE JEANS (Canton, O., Feb. 20, Canal Dover 21, Va., Feb. 20, 21, Atlanta, Ga., 22, 24, New Orleans, La., 26-March 3, Nashville, Tenn., 5, 6, Louisville, Ky., 7-10.)
- BROADWAY TO TOKYO (New York City Jan. 23-indefinite.)
- BROWN'S IN TOWN (La Motte and Sowersby, mgrs.; Mattson, Ill., Feb. 20, Pans 21, Springfield 22, Taylorville 23, Alton 24, Peoria 25, Loganport, Ind., 26, Newark, O., 28, Massillon March 1, Canton 2, Toledo 3, New Castle, Pa., 4, Mendota 5, Warren 7, Erie 8, Dunkirk, N. Y., 9, Niagara Falls 10.)
- BROWN'S IN TOWN (Delcher and Hennessy, mgrs.; Ft. Scott, Kan., Feb. 20, Lamar, Mo., 21, Springfield 22, Jonesboro, Ark., 23, Memphis, Tenn., 24, Jackson, Miss., 26, Meridian 27, Brownsville, Tex., 28, Montgomery March 1, Atlanta, Ga., 2, Athens 3, Marion 4, Americus 7, Albany 8, Jacksonville, Fla., 9, Tampa 10.)
- BRUNELL, EDMOND (Sidney, O., Feb. 19, 20, Ada 21, 22.)
- BRYAN'S COMEDIANS (Litchfield, Ill., Feb. 19-24, Taylorville 25, Springfield 26, March 3.)
- CAMERON, CLEMENS (Harry Bubb, bus-mgr.; Erie, Pa., Feb. 19-24, Bradford 26-March 3, Youngstown, O., 10.)
- CARNER STOCK (Harry L. Webb, mgr.; Jamestown, N. Y., Feb. 19-24, Erie, Pa., 26-March 3.)
- CARPENTER, FRANKIE (George K. Robinson, mgr.; Watertown, Conn., Feb. 19-24, Meriden 26-March 3, Fall River, Mass., 5-10.)
- CARROLL COMEDY (Tarentum, Pa., Feb. 19-24.)
- CARROLL COMEDY (Alfred Koley, mgr.; Wichita Falls, Tex., Feb. 20, 21, Henrietta 22, Denton 23, Chalfont 24, Uniontown 25, Stouffville, O., 27, E. Liverpool 28, Youngstown 29, New Castle 2, Youngstown, O., 3, Ashtabula 5, Youngstown 6, Kenton 7, St. Mary's, Pa., Wayne, Ind., 9, Mifflin 10.)
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- CARROLL COMEDY (Alfred



## TELEGRAPHIC NEWS

## CHICAGO.

## Notable Attractions Prosper—Western Ways in Winter Days—News.

(Special to The Mirror.)

CHICAGO, Feb. 19.

Mrs. Fiske had a royal welcome at the Grand Opera House last night in Becky Sharp. The house was sold out within a few hours of the opening of the seat sale, and a representative audience packed the theatre and applauded the star and her splendid company. Maurice Barrymore, Augustus Cook, Charles Plunkett, Robert V. Ferguson, and the others earned their share of the applause, and the advance sale indicates that Mrs. Fiske will break records here as she has done elsewhere.

The Kendals made good by at Powers' last Saturday night in their new play, And the Greatest of These, which was not particularly well received during the week, and to-night that genuine and hearty comedian, William H. Crane, followed in A Rich Man's Son, which affords him one of his old opportunities, of which he makes the most. Besides Mr. Crane there are several others in the bill, among them William Courtleigh and William Ingersoll, both of whom "make good," also the usual Crane complement of pretty girls.

I have very often heard of "doubling in brass," on the part of "Uncle Tommies and reperiormen," but James W. Evans, of the National Theatre Company, goes that plan one better with an "ad" he recently discovered and sent me from Waverly, Ia. It reads as follows: "Wanted—Some time this Summer, a good, sober, second-tenor trombone horn player, either slip or stationary; can get same job in a barber shop if honest." Regards to Billy Wood.

Sir Henry Irving and Ellen Terry have been filling the Columbia at every performance with their splendid production of Rostand's *La Traviata*, which enters upon its second and last week to-night. The repertoire for the third week of the engagement has not yet been announced.

Arizona is always popular here and it filled the Grand last week. Grace Henderson left the company here and expects soon to go into vaudeville. Jane Bliss Taylor succeeded her.

Another evidence that old friends are the best friends in the business being done by Sport-Life, which began the second of its return engagement of three weeks at McVicker's last night. Manager Jacob Litt saw its prosperous launch and then went on to New York to talk things over with his assistant, "Sandy" Dugwall, the Milwaukee favorite.

I met Walter Jones here the other day. He and Norma Whalley are "repeating" in vaudeville at the Kohl-Castle house, and while they were away one of their Chicago friends set about a joking report that they were to be married on their return. The report is without foundation, Mr. Jones says.

Colonel Hopkins celebrated the sixth anniversary of his highly successful stock and vaudeville venture at Hopkins' last week, and gave out neat souvenirs containing pictures of his vaudeville stock actors and the vaudeville stars that have "filled in." This week the company is reviving John A. Stevens' *Wife for Hire*, and rehearsals are going on for the big production of *Quo Vadis* Feb. 25.

Last Monday night, at the Studebaker, the Castle Square Opera company gave its three hundredth Chicago performance, on which occasion *La Traviata* was accompanied by souvenirs. This week, *La Traviata* is the opera, with William Frawley in the cast.

At the Auditorium next Friday and Saturday *Ben Hur* will divide the two days with the Thomas Orchestra, appearing Friday evening and Saturday afternoon. Mr. Thomas has arranged particularly good bills for Friday afternoon and Saturday evening.

On the recent birthday of the lamented Abraham Lincoln I did the best I could to emulate his illustrious example. I freed four colored men in the police court. They were charged with shouting craps.

Charles E. Kohl, of the Kohl-Castle vaudeville combination, who succeeded Manager Will J. Davis at the Haymarket, will probably be his successor at the Columbia next fall.

It is rumored, too, that John W. Dunne and Thomas W. Ryley, who have been so successful with road companies and who have contracts for all of the Weber and Fields productions, will launch a music hall on Randolph street, near State, and that William Carpenter, camp, young society man, will be a member of the new stock burlesque company.

There is an elaborate production of *The Prisoner of Zenda* by the stock at the Dearborn this week, and the regulars at this popular house went wild over it yesterday afternoon and evening.

Fred Bryton is here recovering from a siege of stock work. He says that fourteen performances and several rehearsals each week are enough to break any man's heart.

Nat Goodwin telegraphed his family physician here, Dr. Fred G. Stier, about his big New York hit in *When We Were Twenty-one*, and the doctor wired back: "If you can make a hit in that play at your age you're a corker." I notice, by the way, that you like Nat in New York. We of Chicago acquired the Goodwin habit years ago and felt sure that it was contagious.

The musical event of the season here, in the way of concert, is to be given at Central Music Hall to-morrow night, when Mrs. Gadeki, Walter Daenroch, George Hanlin, and David Shipman are to interpret Wagner. A great audience is assured.

Williams and Walker in A Policy Shop follow A Hot Old Time at the Great Northern this week, and Hoyt's A Stranger in New York is the underline.

Up at the Alhambra yesterday Down on the Sumner River was succeeded by Hearts of Oak. Nat Jones and Tom Hunter head the cast.

Charles Dalton in The Sign of the Cross will follow Sporting Life at McVicker's, and Alice Neilson will be heard in The Singing Girl at the conclusion of the Irving-Terry engagement at the Columbia.

Johnny and Emma Ray are over at the Academy of Music this week with their popular farce, A Hot Old Time, and The World Against Her is the attraction at the Criterion.

Minnie Radcliffe, Selma Herman, Sydney Cowell, Emmett C. King, and John L. Wooderson are presenting A Young Wife at the Lyric this week, and over at the Bijou the attraction is The Great North-west.

Your St. Louis correspondent, who was dodging cattle cars here last week, paid me a pleasant call. An Anglo-American vaudeville friend of mine wrote me from dear ol' Lunnos as follows: "The war still goes on, and any amount of patriotic songs are being sung in the halls. In fact, too many, as the public is getting about sick of them, and turns without 'give us your kind applause' go better than the jingo ones." Another case of too much of a good thing when it isn't coming the right way always.

George Ains, of the Chicago Record, will sail from Vancouver Feb. 26 for the Philippines to bring back his old pal and illustrator, John F. McCutcheon, who called into Manila Bay with Dewey.

Our friend, Matt Berry, whom your printer made me refer to recently as "Matt Berg," has sent me several copies of the San Francisco *Figure* of 1872, which contain many names familiar nearly thirty years ago. Lotta played Topsy in Uncle Tom's Cabin then, with Sam Piercy and J. M. Hardie in the cast, and she also played Sam Willoughby in The Ticket of Leave Man. W. A. Mestayer, John McCullough, and J. C. Williamson were seen in The Palace of Truth. And our old minstrel friend, Payette Welch, sang "The Girl with the Carrot Hair," recently brought down to date in vaudeville. Billy Emerson, and Harry Norman appeared in Burns cork. Tony Denier starred in Humpty Dumpty, with Maggie Moore and Ada Deave in the cast; Maggie Mitchell was featured in The Pearl of Savoy, and Lawrence Barrett appeared as Alfred Andriane in Divorce. And among other familiar names in these programmes of thirty years ago are Billy Sweetnam, Lew Simmonds, Helen Tracy, Joseph Murphy, Reynolds Brothers, I. Ave Wambold, and Cool Burgess.

Billy had written from an English provincial town that, while writing a play for Augustus Von Blue, he had put a megaphone on his grate in the inn. It doesn't increase the heat, but it helps out the crackle of the logs. "Biff" HALL.

## BOSTON.

## Mam'zelle 'Awkins Succeeds—Attractions in Cold Weather—Notes.

(Special to The Mirror.)

BOSTON, Feb. 19.

The chief rush in Boston to-night was at the Columbia, where The Rounders continued its big business and the best advance sale that the house has known under its new management. Dan Daly has been especially engaged for this city to reap in his original character, while Thomas G. Seabrooke's name had ink of equal blackness. Marie George shared in the honors, as did Harry Davenport and Phyllis Rankin.

Frank Daniels and The Amer have proved a strong drawing team at the Tremont, and the engagement continues very successfully, with Helen Redmond and Norma Kopp as popular as ever.

Johnstone Bennett in A Female Drummer had a big crowd at the Grand Opera House, and the play made an even greater hit than when it was seen down town at higher prices.

His Excellency the Governor at the Park this week gives Ethel Barrymore her first chance to distinguish herself in Boston, and she has a great personal following among the four hundred here. Joseph Holland, who was here in The Cuckoo, shares leads.

The Belle of Hademere has proved one of the biggest melodrama hits that the Castle Square has known, and the presentation of the dramatization of Conan Doyle's "The Firm of Girdlestone" has again been postponed a week.

John Drew's engagement at the Hollis in The Tyranny of Tears continues, and the star receives many attentions from his Boston friends. Ida Conquest has been especially well received here and divides the female honors with Isabel Irving.

The Girl from Maxim's has obtained an extra fortnight at the Museum.

The Great Ruby at the Boston is in its last week here. It has proved one of the best staged productions of the entire season and is a popular hit.

One of the chief features of the past week was the production of Mam'zelle 'Awkins, by Richard Carle and Herman Perlet. It had a big week at the Columbia played by this cast:

Lord Bobby Belford	Will Armstrong
Fitzroy Cavendish	Etienne Girardot
The MacGregor	George C. Boniface, Jr.
Noah Smith	Charles Danby
Rev. Jonathan	Slipper
Jack	Richard Carle
Julius Ippie	Santa Edwards
Lady Janet Belford	Marguerite Sylva
Miss Belford	Christie Rankin
Heather Wright	Maudie Creighton
Billy Hawkins	Mamie Gilroy
Sally and Sadie Seitzer	Beaumont Stinson
Honorable Hawkins	Charles Edwards
Flora	Hattie Delano
Miss Behave	Georgia Carhart
Miss Chance	Margerie Helges
Miss Fortune	Kader Dean
Miss Hag	Kathleen Selover
Miss Print	Kate Fay
Miss Judge	Joan Cadden
Miss Trust	Lucille Verna
Miss Let	Lucille Verna
Miss Constance	Rose Clarke

Mr. Carle has given an ingenious plot dealing with a young bankrupt who has secretly married, but who is chief creditor a money lender who wishes him to marry the cockney daughter of the inventor of a new soap and heires to millions.

The plot is a physical culture friend to take his place and pass as the husband of his wife, and then persuade a Scotch lord to take his place with Miss 'Awkins, and that given enough to dish up with a work of the production and the prettiest of the title role was admirably and did by far the best work that she has ever shown in Boston.

She gave the cockney heires just the touch that the character required, and her songs were among the best of her work. Richard Carle, too, made a hit as the scoundrel who masqueraded as a person, and his imitations with Miss Edwards were especially well received. Mamie Gilroy was a great Boston favorite, and Santa Edwards and George C. Boniface, Jr., did capital comedy work. The vocal honors were taken by Marguerite Sylva and Will Armstrong. The sensation of the production was made by Kate Fay who began as a chorus girl and came pretty near being the star before the week was over, and that without saying a word. She was given license to introduce grotesque mannerisms, and there were no eyes for any one else. Scene calls and curtain calls were showered upon her, and a regular procession of interviewers and photographers followed her wherever she went.

Several changes in the company will be made before the play reaches New York. Paula Edwards retires from the leading character, as Josephine Hall has resigned from The Girl from Maxim's to head the company. Rose Beaumont is playing the part in Providence this week.

A number of actors were kept in Boston over Sunday by the big storm. They had planned to run on to New York for the two days, but recollections of the snow blockade of a year ago, when so many got no further than New London, kept them in Boston.

George Grossmith began his American tour in Boston last week and proved a bigger hit than ever before. His monologues are all new and social, and turned out to test the capacity of Association Hall. A return engagement has been booked.

George H. Brennan was in town last week to see some of the performances of The Great Ruby, of which he will be one of the managers when it is given its new production in New York.

Lillian Lawrence, of the Castle Square, is leading in the movement to establish a Boston branch of the Actors' Church. She already has received the names of a number who will join. The Boston branch will be in charge of Rev. Henry M. Torbert, of 2 Decatur Street.

The net receipts for the production of *Miladi* and the *Musketiers*, by R. A. Barnet, at the Cadet Theatre, will exceed \$10,000, but will be about \$2,000 less than for Queen of the Ballet (Three Little Lambs) two years ago. The falling off was in the premium, as the attendance was larger than ever. Since 1882 Mr. Barnet's extravaganzas have netted \$100,000 for the Cadets.

A successful benefit was given in the Tremont last week in aid of the Sharon Sanitarium. The features of the bill were Old Love Letters, charmingly played by Mrs. Agnes Booth-Schofield and Boyd Fawcett, and Mrs. Hilary Regreta, by John Drew and Isabel Irving.

Frank M. Stammers, formerly chief usher at the Hollis and musical director with Maude Adams last season, proved his skill as a conductor by leading two performances of The Pirates of Penzance given at Charleston last week.

There was a hearing before the Committee on Judiciary at the State House last week upon a proposed law to give street ticket brokers leave to do business upon obtaining a license from the State. The brokers were represented by counsel, but Andrew J. Bailey, corporation counsel, represented the city and opposed the bill on the ground that it provides for State control over purely local matters. It is thought that the committee will reject the bill on this account.

Pierce J. Grace, one of the proprietors of the Columbia, has been confined to his home by an attack of the measles.

At the sale in honor of the West End Nursery at the Vendome last week Mrs. Agnes Booth-Schofield was a mahogany tea table of beautiful design, with a solid silver tea service, decorated china and a set of embroidered table linen. She received a good deal of congratulations from the ladies in charge of the sale.

Marie George has been in Boston for several days resting in preparation for rejoining The Rounders after a brief vacation necessitated by illness.

Mr. and Mrs. John Craig (Mary Young), of the Castle Square company, have leased a cottage at Peak's Island, Me., for the summer.

I wish that "Biff" Hall had been in town to attend a recital at the New England Conservatory of Music with me, for I am sure that he would like to add the name of A. Daisy Swadkins to his collection. She played the organ.

Last week Mary Merrick filed a petition in bankruptcy, showing that her assets are \$106 while her liabilities are \$1428.

Maude Creighton, of Mam'zelle 'Awkins, made herself a nuisance last week by reporting to the police that she had lost or had stolen her jewel case containing a collection of gems which were really formidable when catalogued on the police blotter. A few hours later Miss Creighton found the property, for another girl in the company had carelessly

packed it away in her trunk. And, by the way, the girls in Mam'zelle 'Awkins wore enough diamonds to relieve Kimberly.

Charles Mackay, the popular juvenile at the Castle Square, will take a long vacation this Summer, and is going to Europe with his pretty young wife, the daughter of John Ford Porter, the novelist, who will meet them in Paris on his way around the world.

I understand that the dramatization of The Firm of Girdlestone, soon to be given at the Castle Square, is the same one that was given at the Bowdoin Square a few weeks ago under the name of Dark Deeds.

"Oakmont," the magnificent estate of the late F. B. Hayes at Lexington, where so many actors had been entertained in most sumptuous manner, is to be sold as the court has given that permission to the Massachusetts Horticultural Society, to which it was left by Mr. Hayes.

The graves of the two Japanese actors in Mount Hope Cemetery have been marked by plain white posts about four feet high, appropriately inscribed with Japanese characters.

Maude Bagley, studying music in Paris, has had her portrait painted by a Russian artist and it will be shown at the Paris Exposition. Miss Bagley has been prima donna with Fanny Rice for two seasons.

I notice that Lillian Maynard has been making the country critics on the New England circuit say a number of nice things about her work as soloist with Hove Yoon Smith, and her singing of "She Hunts by the Sunance River."

An especially rigorous bill in regard to Sunday entertainments has been introduced in the Massachusetts Legislature. It provides that "whoever is present at a game, sport, play, or public diversion, except a concert of sacred music given by a religious or charitable society, the proceeds of which, if any, are to be devoted exclusively to a charitable or religious purpose, upon the Lord's day, shall be punished by a fine not exceeding \$5 for each offense."

Also, "whoever on the Lord's day keeps open his shop, warehouse, or workhouse, or does any manner of labor, business, or work, except works of necessity and charity, or takes part in any sport, game, or play or public diversion, except a concert of sacred music given by a religious or charitable society, the proceeds of which, if any, are to be devoted exclusively to a charitable or religious purpose, shall be punished by a fine not exceeding \$50 for each offense; and the proprietor, manager, or person in charge of such game, sport, play, or public diversion, other than such concert of sacred music given by a religious or charitable society, the proceeds of which, if any, are to be devoted exclusively to a charitable or religious purpose, shall be punished by a fine not less than \$10 and not exceeding \$500 for each offense." Necessary occupations are expressly exempted, and so are concerts of sacred music for charity or religious purposes, and free open air concerts given by a city or town or by municipal license.

Rose Morrison will be back in the Castle Square company for the next production. She has not appeared there for more than a year and she will have a rousing welcome.

JAY BENTON.

## PHILADELPHIA.

## Park Theatre Not Sold—Changes at the Theatres—Current Comp.

(Special to The Mirror.)

PHILADELPHIA, Feb. 19.

The Park Theatre, after being widely advertised for sale at public auction Feb. 15, was withdrawn from the sale because of a lack of bidders. I am informed that a Philadelphia citizen offered \$125,000 before the day of sale, but after the house was put up at auction he withdrew his offer. William J. Gilmore's lease will expire July 31 of this year. There are several managers that hope to lease the Park Theatre for the coming season at a nominal rental.

At the Broad Street Theatre Annie Russell in *Miss Hobbs* opened to-night for a three weeks' engagement. Julia Arthur March 5.

Mrs. Langtry in *The Degenerates* opened to-night at the Chestnut Street Opera House for a two weeks' stay. Chris and the Wonderful Lamp March 5. N. C. A Runaway Girl opened this evening at the Chestnut Street Theatre for two weeks. The Supplices of Love March 5.

The Katzenjammer Kids began a return engagement at the Park Theatre this evening to a large audience. The company gives a clever performance. Quo Vadis, Charles W. Chase's version, Feb. 20.

The Bo of New York, with Edna May, E. J. Connelly, and the London company, is the bill at the Walnut Street Theatre and opened to a crowded house.

Primrose and Dockstader's Minstrels attracted a large house at their opening to-night at the Auditorium. The stage settings and costumes surpass all previous efforts. The end men are Le Dockstader, Lew Sully, James Fenbrook, and Larry Dooley; the vocalists, Charles Kent, Spencer Kelly, Charles D. Wilson, Manuel Romaine, George T. Trewelling, and George Robinson. The solo introduces the Four Johnsons, Robert and O'Brien, and others. A Day and a Night Feb. 26. Hotel Topsy Turvy March 5.

At the Girard Avenue Theatre the Durban-Sheeler stock company are giving a meritorious performance of *The Cherry Pickers* this week, with Walter Edwards, Rose Stahl, and Mary Madden in the principal roles. Every offering at this popular house is rewarded by large patronage. This season has been the most profitable in the history of the theatre. Dr. Bill is in rehearsal for Feb. 26, in preparation, an elaborate production of Quo Vadis and Sappho.

On Land and Sea, a thrilling melodrama with handsome scenic effects, is the offering at Forepaugh's Theatre, played by the stock company, headed by Carrie Radcliffe and John J. Farrell. Business, as usual, large. Next week, A Yennine Yentleman.

Carl A. Haswin in A Lion's Heart holds the week at the National Theatre, opening to a good house. Carl Haswin gives an effective impersonation, and is supported by a fair company. Rose Coghlan Feb. 26.

The Standard Theatre Stock company, headed by Mortimer Snow and Charlotte Tittell, are giving an excellent presentation of *Wife for Hire* this week. Between the acts there are specialties by Taggart and Cole. Business good. Beatrice Ingram has resigned from the stock company and joined The Bowery After Dark. Next week, The Last Paradise.

Hayes and Lyttin in A Wise Guy are a good card for the People's Theatre this week. Next week, Henshaw and Ten Brook.

Dumont's Minstrels at the Eleventh Street Opera House present a new and bright array of features to large business. A Raid in Chinatown and The Little Operation are funny baloons.

The annual benefit for the T. M. A. will take place on the afternoon of March 2 at the Walnut Street Theatre. Attractions from every place of amusement have volunteered.

Gustav Amberg's German company, headed by Anna Fuehring, have scored a genuine success at the Arch Street Theatre. This is their fifth week here.

The Mask and Wig Club of the University of Pennsylvania will give a new burlesque, Mr. Aguinado, week of April 16 at the Chestnut Street Opera House.

The Grand Opera House, with a constant weekly change of vaudeville headliners, continues to attract phenomenal patronage. The programme this week introduces McIntyre and Heath, Montgomery and Stone, Stinson and Merton, the Whitney Brothers, Deronda and Breen, the Three Navarros, Stine and Evans, Bicknell, clay modeler; Johnson and Dean, Howard Sisters, and Whitely and Bell. Next week, Fongere and Latsyette.

At Keith's Theatre the business exceeds the capacity. The attractions are always first class. This week we have Marie Dressler, Camille D'Arville, Lillian Green and William Friend, Bachelor Club, John E. Camp, the Two Fords, Lewis and Ryan, the Lovenberg Sisters, Smith and Fuller, Jules Kellar, Halliday and Ward, Bell Trio, Edward I. Boyle, and the biograph.

The Milton Aborn Opera company at the Star Opera House is now an established success, having gained the confidence of the public by excellent performances. The programme this week includes Giorde-Giorde, the avil chorus from Trovatore, and vaudeville acts by Brindamour, La Petite Grace, Jordan and Welch, Ida Russell, Doyle and Whalen, the Carrolls, Owen and Collins, and the Boveni Brothers.

The Boston Symphony Orchestra at the Academy

of Music this evening drew a houseful of musical admirers.

William G. Stewart, of the Castle Square Opera company, has been in this city for several days on business connected with a new enterprise that he is now planning.

S. FERNBERGER.

## WASHINGTON.

## At the Playhouses—Mrs. Le Moyne's Success—Other Attractions.

(Special to The Mirror.)

WASHINGTON, Feb. 19.

The New National Theatre is dark this week. E. H. Southern having canceled his engagement on account of illness. Henry Miller will follow. Primrose and Dockstader's Minstrels last week at this house drew a succession of large audiences.

The Man in the Moon opened at the Columbia Theatre to a good house. The company will close its season with this engagement. Sam Bernard, Helen Lord, Julius Steger, Violet Hollis, Fred Solomon, Lotte Modley, Louis Wesley, Truxie Frigman, Laurel Lawrence, and La Petite Adelaide are in the cast. Richard Mansfield comes next.

Three Little Lambs began a week's engagement at the Lafayette Square to a brilliant audience. There was nothing lacking in the interpretation given by an excellent company that included Adele Ritchie, Marie Cahill, Nellie Bragins, Suzanne Santia, Clara Palmer, Raymond Hitchcock, W. T. Carleton, Edmund Lawrence, and W. E. Philip. The Strakosch Opera company will follow.

Devil's Island at the Academy of Music opened to a large audience. The play is in the hands of a strong company. The queen of Chinatown comes next.

Sarah Cowell Le Moyne's engagement at the Columbia Theatre last week in The Greatest Thing in the World was notable for the nightly large audiences that were most favorably impressed with the clever play and the finished acting of Mrs. Le Moyne and her admirable supporting company.

This is my ten hundred and fortieth weekly letter from the Capital City as a chronicler of dramatic happenings; in other words, my twentieth year is completed.

The Banda Rosa gave two concerts at the Columbia Theatre Sunday afternoon and night to good business.

On account of the depression in London theatrical business Primrose and Dockstader's Minstrels have postponed their trip abroad a year.

Coming musical and lecture events are Archbishop Keene on "The Life and Character of George Washington" at the Lafayette Square Feb. 23, with a concert by the Marine Band; Mark Hambourg, at the Columbia, Feb. 27; the Kneisel Quartette, at the Hotel Raleigh, Feb. 29; Vladimir de Pachmann, with the Danacross Society, at the Columbia Theatre, March 14; George Greenleaf, at the Columbia, March 16, and William Shakespeare, at Universalist Church, March 7.

Beginning Feb. 23 The Passion Play pictures will be shown at Willard Hall. JOHN T. WADE.

## ST. LOUIS.

## Current Attractions—Actors' Church Alliance Service—An Orchestral Feast.

(Special to The Mirror.)

ST. LOUIS, Feb. 19.

Louis Mann and Clara Lipman drew a good house at the Century yesterday in The Girl in the Bar racks. Both Mr. Mann and Miss Lipman are general favorites in St. Louis. They are assisted by George W. Barnum, Ben Dillon, Leighton Leigh, Thornton Cole, Bert Flansburg, Helen Harrington, A. Ryan Edsall, Beatrice Bonner, Mary Post, Amy Lesser, and Mabel Freyner. Next week, Children of the Ghetto.

Quo Vadis is testing the seating capacity of the Olympic. The very capable company, including Joseph Haworth, Arthur Forrest, Edward Lyons, Elmer Grandin, Horace Lewis, W. F. Clifton, Richard Buhler, and W. T. Melville, present the play admirably. Mr. and Mrs. Kendal will follow.

The Castle Square Opera company are doing an immense business this week with *Aida*. Following is the strong cast: Aida, Yvonne de Treville, Adelaide Norwood; King, W. W. Hinkshaw; Amneris, Mary Lind; Gertrude Holmes; Khadame, Joseph Sheehan; E. Thomas, Harry Davies; Amunaro, William Morton; Homer Lind; Ramfis, W. H. Clark; F. Belcher; Priosteas, Della Niven; Messenger, W. H. Grimke. *La Traviata* is the underline.

Faust is the offering at Hopkins this week. The electrical effects are splendid. The vaudeville includes Horace Goldin, Max and Goodrich, and the Tyson Sisters. My Friend from India next week.

The Columbia hall is furnished by Hyde's Comedians, with Helene Mora, Dunn and Jerome, and other good specialties.

On the Sumner River is doing well at the Grand. A Black Sheep Feb. 25.

A Grip of Steel is the card at Havlin's, with Black Patti's Troubadours to follow.

Manager Gumpertz promises a fine production of Quo Vadis at Hopkins in the near future.

The Bowery Burlesquers are giving a good bill at the Standard. The Australian Burlesquers next week.

The first service held in St. Louis under the auspices of the Actors' Church Alliance was given by Rabbi Louis Harrison at Temple Israel last Sunday morning. The music was furnished by the Castle Square Opera company, the orchestra being directed by Emerico Morreale. Rabbi Harrison's address was on "The Mission of the Dramatic Profession."

A collection was taken up for the Actors' Benefit Fund. An offering of \$25 was received from Sir Henry Irving.

Wednesday night at Hotel Boster the members of the orchestra of the Castle Square Opera company tendered a banquet to Emerico Morreale, the conductor, in honor of his birthday. Besides the orchestra there were present Manager Southwell and many members of the company.

Jerry Hunt, the popular passenger agent of the Chicago and Alton, told me he had 155 of the profession, who had been filling engagements in St. Louis week before last, booked for passage to Chicago; the list included the Irving-Terry company, Sporting Life, The Rays, members of the Castle Square company, and a number of vaudeville people from the Columbia. Mr. Hunt also informed me that President Felton, of the Alton, tendered his private car to Sir Henry Irving for the Chicago trip.

The two Padreswail concerts given last week were largely attended. J. A. NORTON.

## BALTIMORE.

## Mrs. Le Moyne at Ford's—Other Bills—Timely Matters.

(Special to The Mirror.)

BALTIMORE, Feb. 19.

A large and representative audience gathered at Ford's Grand Opera House this evening to welcome Mrs. Sarah Cowell Le Moyne on her first appearance in this city as a star. The Greatest Thing in the World affords admirable opportunities for the display of Mrs. Le Moyne's ability. Throughout it is charmingly acted by an excellent company, including Robert Edson, Walter Thomas, Henry Jewett, Frederick De Bellville, Katherine Grey, Harriet Sterling, Vernon Chase, Hope Ross, Edwin James, Adelbert Knott, and Ethel Brooke Ferguson. The Surprises of Love next week.

production of Quo Vadis, and this will be followed by Ada Behan in repertoire.

Dr. D. J. Stafford, of Washington, delivered a very interesting lecture on "Macbeth" at the Playhouse Theatre last evening.

Manager Edgar Strakosch, of the Strakosch Opera company, has entered a suit for \$1,000 damages against Mellinger Brothers, owners of the Academy of Music, Cumberland, Md. The suit grows out of the alleged opposition of the defendants to the booking of the opera company at Frostburg and Piedmont, and destroying the advance sale at Piedmont.

"The Annual King," a lively two-step dedicated to Director General Frank C. Bostock and composed by W. W. Herbert, a Baltimorean, was played for the first time to-night at the Zoo.

HAROLD RUTLEDGE.

## CINCINNATI.

At the Playhouses—Pike Stock Company to Produce Othello—Notes.

(Special to The Mirror.)

CINCINNATI, Feb. 19.

At the White Horse Tavern is the attraction at the Grand this week. Next week, The Village Postmaster.

The Pike Stock company produced Lady Bountiful yesterday. The fine points of Pincro's play were well brought out, all the company being at their best. As usual, the scenery was beautiful and in harmony with the play.

Eight bells was the bill at the Walnut yesterday, with the Byrne Brothers occupying the leading roles. The performance requires several caricatures of scenery and mechanical effects.

Kelly and Mason were the stars in Maloney's Wedding at the Lyceum Sunday afternoon. It is a funny farce and was acted with spirit.

The Bowery After Dark opened at Heuck's Sunday, with Joseph Callahan in the leading part. A number of vaudeville acts also were given.

Manager Hunt, of the Pike, has had under consideration for some time the production of one of Shakespeare's plays and he has finally selected Othello.

Rose Melville in the Hopkins drew such big houses at the Lyceum last week that an extra matinee was given on Friday afternoon to satisfy the demand.

At the Pike to-night photographs of Herschel Mayall were given to all the women in the house.

Mark Hambourg gave a recital at the Odeon last Thursday evening.

WILLIAM SAMPSON.

## ACTORS' CHURCH ALLIANCE SERVICE.

The fifth regular service of the Actor's Church Alliance was held last Sunday afternoon at the Amphion Theatre, Brooklyn, the use of the playhouse having been given gratuitously by Hyde and Behman. A very large audience composed of clergymen, players and men and women of other professions who are interested in the work of the organization was in attendance, and the service was in every way the most important yet held by the Alliance. The speakers were Rev. J. H. Darlington, D.D., rector of Christ Church, Brooklyn; F. F. Mackay, first vice-president of the Alliance; Rev. Walter E. Bentley, secretary of the Alliance; Rev. Dr. Leopold G. Winter, rabbi of Temple Beth El; Rev. Howard Wilbur Ennis, minister of the First Reformed Church, Brooklyn, and Rev. Sydney Herbert Cox, pastor of the Lee Avenue Congregational Church, Brooklyn. The musical programme was rendered by the vested boy choir of Christ Church, Robert Stuart Pigott, baritone soloist of the First Reformed Church, and Harry De Vere, tenor, of the Ben Hur company.

After a brief service conducted by Dr. Darlington, Mr. Mackay delivered an address upon the condition of the American stage at the present day. "The love of art and the love of money cannot go together," he said. "When it began to be stated that actors were getting licentious it was found that they were being made so by the power of money. Up to thirty years ago this country was visited by distinguished artists. Then came the era of money grabbers and in place of art came the presentation of degenerates only. Instead of the stage being the great educator as it ought to be and as such moving along with the church, the theatre has sunk to the very mud. Actors have been driven into fourteen performances a week by speculators. I hold that compelling them to work on Sundays is slavery. Our fight now is for liberty."

Following Mr. Mackay, the Rev. Walter E. Bentley spoke enthusiastically of the rapid progress made by the Alliance and the widespread interest that the movement has already aroused throughout the country. In reference to present conditions in the theatre he said: "If the stage is bad it is not the fault of the stage people. You could realize this if you knew the heart-breaking trials of the members of the profession. These people, who have the ambition to rise in their art, are made subservient to the managers, who insist upon playing for the benefit of the box-office. This practice has degraded the art. It is responsible for the deplorable condition of our drama."

The Rev. Dr. Ennis was then introduced and began his address by declaring that if the public would speak its mind there would be an end to the frightful state of things in the theatres of the time. "If you see plays on the stage which are immoral, which are vulgar and degrading, do not blame the players; you must blame yourself," he said. "Let us boycott them, and the question is solved. Remembering the purity and the womanhood of our mothers, our wives and our daughters, let us decide not to listen to the portrayal of immoral characters on the stage. There lies your remedy." Continuing he spoke of the ill effects of "box-office management" and the curse of theatrical syndicates and trusts. Brief addresses were also made by Rabbi Winter and Dr. Darlington.

## DRAMATISTS HONOR DITTENHOEFER.

A committee of the American Dramatists' Club waited upon ex-Judge A. J. Dittenhoefer at his home in this city last Thursday evening and presented to him the following resolutions, beautifully illuminated and framed, in token of their recognition of his services in procuring legislation in Congress and in this State for the protection of dramatic property:

Whereas, in the course of his labors, for the better protection by law of the works of American dramatists and composers, the American Dramatists' Club has ever found an able, learned, fearless and constant friend and supporter in the Hon. A. J. Dittenhoefer; and

Whereas, his aid and counsel have been invaluable in fixing upon the statute books of the United States the amendments to the copyright law passed by the Fifty-fourth Congress and signed by President Cleveland, followed by the so less important passage in the Legislature of the State of New York of the amendment to the Penal Code, made law by Governor Roosevelt's signature, in May, 1899, which amendment does for plays and operas held under the common law right what Congress did for copyrighted plays, so setting a model for the legislation of the other States; Be it Resolved, That the American Dramatists' Club renders its warmest thanks and sincerest appreciation of his unselfish efforts to the Hon. A. J. Dittenhoefer, assuring him that all American writers for the stage are under profound obligations to him, and wishing him length of days and happiness, attended by the honors due to uprightness and clear commanding intellect.

Dated, New York, June 3, 1899.

(Signed)

BRONSON HOWARD, President.  
JOSEPH L. C. CLARKE, Vice-President.  
HOWARD P. TAYLOR, Second Vice-President.  
CHARLES KLEIN, Recording Secretary.  
CHARLES BARNARD, Corresponding Secretary.  
R. C. PURDY, Treasurer.

## MRS. FISKE'S TOUR.

Mrs. Fiske in Becky Sharp played at the Lyceum Theatre in Buffalo last week to the largest receipts of any attraction that has visited that city during the present season. The theatre was crowded at every performance. On Tuesday evening the Countess of Minto, wife of the Governor-General of Canada, visited Buffalo for the purpose of seeing Becky Sharp. The Countess' party included Lady Victoria Grey, Captain Mann, and Arthur Guise, the Earl of Minto's secretary. Last (Monday) evening Mrs. Fiske began a four weeks engagement in Becky Sharp at the Grand Opera House, Chicago.

## THE STOCK COMPANIES.

An interesting report comes from San Francisco to the effect that T. Daniel Frawley and his stock company will sail on May 25 for the far North, to play a Summer season in the new mining city of Nome. The organization will include Keith Wakeman, Mary Van Buren, Phosa McAllister, Pearl Landers, Miss Barney, Mrs. Van Buren, Mrs. Landers, Harrington Reynolds, J. R. Armory, Frank Byrne, Frank Matthieu, H. S. Duffield, Thomas Phillips, Wallace Shaw, Joseph Reilly, George Gaston, L. R. Stockwell, Manager Frank Murray, and T. Daniel Frawley. A theatre site has been leased from May to September, upon which will be erected a tent having a capacity of 2,200 people. The scenery and accessories will be shipped from San Francisco about May 1, and the company will follow three weeks later. For the comfortable housing of the players at Nome Mr. Frawley has secured a twenty-compartment tent, and he will take with him a corps of cooks and a large supply of provisions. In this true circus fashion, it is reported, will the society drama be introduced into the Arctic regions.

At the Grand Opera House, Memphis, Tenn., the Hopkins Stock company gave a pleasing production of Nibbe last week. The work of the company showed careful rehearsal. The audiences were large and pleased. Eleanor Barry in the title-role easily carried off the honors with her easy, graceful acting and good dressing. Marshall P. Wilder's drollery received most of the applause accorded the vaudeville bill. The County Fair is put on this week, under the direction of Neil Burgess.

At the Théâtre Français, Montreal, week of Feb. 12 W. A. Tremayne and Logan Fuller's bright comedy, Lost Twenty-four Hours, was presented to large houses. The play made an unqualified hit. Lucius Henderson, in addition to playing the leading part, had charge of the stage management, and acquitted himself with much credit. Teresa Maxwell had a role that suited her admirably, and Eugene Heyden as the servant did particularly well. Thomas J. McGrane,

Stock company at the Girard Avenue Theatre of that city week of Feb. 5, were unanimous in declaring it to be the company's best effort this season. They compare it favorably with the original production. Walter Edwards as David Remon and George Barber as Sir Brice Shene were heartily commended, while Rose Stahl as Dulcie Larondie, Edwin Middleton, Max von Mittel, and Ethel Browning were favorably mentioned. Michael Strogoff was the bill last week. The play was admirably mounted, and excellently cast. Walter Edwards appeared in the title role and was most impressive. George Barber as Ivan Ogareff, Rose Stahl as Media, and Emma Madden as Maria Strogoff were particularly good, while Edwin Middleton and Wilson Hummel furnished the comedy element in the characters of the war correspondents. Since Miss Stahl's advent with the company she has made for herself a host of friends by her clever and painstaking characterizations.

Rose Stahl received the highest praise from the Philadelphia press for her performance of Dulcie with the Girard Avenue Theatre production of The Masqueraders, the part originally played by Viola Allen.

Victory Bateman and Harry Mestayer have been engaged for the Hopkins Theatre Stock company, St. Louis, and will open there on Feb. 25.

The Hopkins Stock company, Chicago, is this week playing Wife for Wife with much success. For Feb. 25 an elaborate production of Quo Vadis is in preparation, that, it is claimed, will be the most stupendous attempt ever yet made by a popular price stock company.

The Valentine Stock company, now in its eighth week in St. John, N. H., has been pronounced by the entire press of the city the best and most artistic dramatic organization that has ever visited the town. The Merchant of Venice, revived for three nights only, ran the entire week, the demand for seats was so great. Moths followed and business was, as usual, most flattering. In Ingomar the stock company again scored heavily, especially Jessie

## DEATH OF CARVER B. CLINE.

After five years of intense physical suffering and mental distress occasioned by the knowledge that his malady, locomotor ataxia, was incurable, Carver B. Cline died, on Feb. 13, in Bellevue Hospital. His death was immediately caused by the amputation of a leg. This operation was deemed necessary three years ago and Mr. Cline's physicians urged him to submit to it. He refused again and again, and although several times he was taken to one and another hospital for the purpose, Mr. Cline managed to escape before the time for the operation arrived.

In order to allay to some extent his never ceasing pain Mr. Cline began the use of morphine and in time the habit became fixed upon him. This, coupled with his malady, brought him to a state of physical weakness from which there was no release possible. Three weeks ago he was taken to Bellevue Hospital in a dying condition, and, acting upon a forlorn hope, the surgeons performed the operation. The patient's sadly shattered constitution failed to rally after the shock, and he sank slowly and steadily until death put an end to his pain.

Mr. Cline's work as a theatrical manager, agent and journalist, covering a period of twenty years, made him well known to the majority of people connected with the theatre in America. He was a man of extraordinary energy, and until illness came upon him he was noted as a manager whose capacity for hard work was almost limitless.

Mr. Cline was born at Victor, N. Y., on Sept. 19, 1858, and twenty-two years later began his connection with the theatrical world by accepting the position of treasurer with Joseph Jefferson, who was then under the management of Charles H. Thayer. After one season in this employment Mr. Cline undertook the general supervision of the road attractions sent out by the Redpath Lyceum Bureau, of Boston. He devoted himself to this work for one year, resigning in order to associate himself with the Artists' Guild, of Boston. He managed the concert tours of Hemeny and other noted musicians during his connection with the Artists' Guild, but soon grew tired of the work and in 1883 he came to New York to enter the field of dramatic business-management.

His first engagement with a New York company was as treasurer of Daniel Frohman's organization presenting Won at Last. In 1884 he was the general representative of Katherine Rogers, who was then presenting Pygmalion and Galatea and a repertoire of plays. During the next two seasons he was business-manager of the C. D. Hess Opera company, and with that organization made a tour of the principal cities of the United States and Mexico. In 1887 he managed, for John A. Hamlin and C. D. Hess, a Summer concert season in Chicago, the principal attraction of the season was the Mexican Military Band, that Mr. Cline brought North under special arrangement with the Government of Mexico. The concerts were given in the Chicago Exposition Building. At the conclusion of the concert season Mr. Cline and Mr. Hess opened a dramatic bureau in Chicago, which they managed for more than a year.

In 1889 Mr. Cline secured a Branch of Keys from Frank Sanger and toured the country with it for a season. Next he took a position with David Henderson as general representative, and in 1891 he managed the tour of Carmencita through the United States. Immediately after this tour he assumed the business-management of Koster and Bial's Music Hall, and retained that position almost uninterruptedly until about eight months ago, when the change in proprietorship of the music hall occurred.

During the latter years of his service at Koster and Bial's he suffered greatly from his malady, and notwithstanding his desire to remain at his post he was obliged more than once to retire temporarily for rest. In the early Spring of 1896 he took a vacation in Florida which seemed to benefit him greatly, but soon after his return to New York he broke down again, and it was feared that he would be obliged to give up work entirely. A number of his loyal friends—among them several prominent managers, editors and players—arranged a benefit for him, that was given at Koster and Bial's on April 26, 1896. The principal performers who appeared upon that occasion were Marshall Wilder, Florrie West, A. O. Duncan, Eugene Sanger, Peppita, Helena Wilson, Paquerette, Tagliapietra, Harriet Vernon, Maggie Cline, and Hughey Dougherty. Charles Wilson was the stage-manager. The performance was most successful pecuniarily, and the very large audience in attendance evidenced the wide popularity of Mr. Cline.

Through all the years of his New York career Mr. Cline contributed extensively to the columns of the local daily and weekly papers. He was for a time in 1883 a member of the staff of The Mirror, and up to 1887 his work frequently appeared in this publication.

Mr. Cline's last work was as press agent of the Bon Ton Music Hall, formerly Koster and Bial's, in West Twenty-third Street. He secured the position only a few months ago and retained it until his illness forced him to resign. His wife, known professionally as Mildred Lake, finally induced him to go to the Flower Hospital, where the surgeons decided at once upon the necessity of an amputation. He was removed for this purpose to Bellevue Hospital where the operation was performed, and where, two weeks later, he died.

The remains were taken immediately to Victor, N. Y., the home of the dead manager's father, J. Wesley Cline, and were there buried.

## ENGAGEMENTS.

Gertrude Dion Magill, for the lead, in Across the Pacific.

Leslie Matthews, for Ben Deane in The Village Postmaster.

Norma Hyatt, to play Anne of Austria in The Three Musketeers, with John Griffith.

Charles McElhenny, formerly a member of the Woodward Stock company, Kansas City, joined Harry Carson Clarke, Feb. 12, to play important roles in What Happened to Jones and What Did Tomkins Do.

Veronica Stafford, for The Casino Girl.

William Hazlett, to stage The Great Ruby, at the Fourteenth Street Theatre.

A. S. Lipman, for the lead in Aria, Annie Wood, for a strong character part in the same production.

June Burby, re-engaged with May Irwin.

Muriel Osborne, for the title-role in The Girl from Mexico, succeeding Josephine Hall, who will replace Paula Edwards in Mam'zelle Awkins.

Janie Eustace, with Mrs. Langtry.

J. H. Bunney, for Aunt Hannah.

Nora Perry, contralto soloist, with A. Q. Scammon.

Belle Gaffney, to play Mother Rosebaum in the Brooklyn Lyceum Theatre production of The Great Diamond Robbery.

Colonel J. Dan Rice, and his dogs, the Boar Trio, and Sid Hathaway, for the Dairymilk Comedy Company.

Allan Kelly, with Mabel Paige.

E. Lawrence Lee, as stage director with Dorothy Lewis in Hearts of the Blue Ridge.

C. B. Bowers, with Harry Carson Clarke.

Pearl Evelyn, who played Florence in Mile, F.H., has joined A Stranger in a Strange Land, to play Grace.

Marie Henderson, to play Mrs. Elmore in the Fourteenth Street Theatre production of The Great Ruby.



FRANCESCA DI MARIA.

Frederick Weber, and Frank Nelson deserve special mention. This week Friends is being given, with Lucius Henderson in his original role of Karje, the pianist.

The Woodward Stock company, Kansas City, last week presented The County Fair and gave an excellent performance. Cold Molasses was played by "Ginger," Mr. Burgess' trained horse. Gertrude Berkeley was the Abigail Prue and gave a creditable performance in Mr. Burgess' famous character. Jane Kennard as Sally Greenaway, Hal Davis as Otis Tucker, and Wright Huntington as Joel Bartlett were excellent. Emma Dunn made a decided hit as Taga. The Senator this week.

The Thanhouser company at the Academy, Milwaukee, is this week repeating The New South, this play having been the second production the company made after its opening here in November, 1898.

The Columbia Stock company, under the management of Dr. H. R. Ceborne, opened a season at the American Theatre, Buffalo, Jan. 29. In this company are Minnie de Haven, Leona Leslie, Addie M. Thorne, Maude Isabel Entwistle, Grace Connor, Herbert Colby, Scott Marble, H. B. S. Stafford, F. E. Walsh, Fred Larter, Charles Scofield, Howard Adams, Paul Brady, and C. Harvey Wells. My Wild Irish Rose and The Fatal Shock have been presented with success to good houses.

J. Palmer Collins and Willard Terry, late of Wicked London, have been specially engaged for the production of Quo Vadis at Hopkins Theatre, Chicago.

Clayton Warner has left the McEbert Stock company, Louisville. He left 14 for Indianapolis to join the Dorothy Lewis company.

Walter D. Greene, who for the past two seasons has played the leading heavy roles with the Woodward Stock company, upon his recent return to New York was immediately signed by Manager Shubert for the Shubert Stock company, opening at the Rustable Theatre, Syracuse, early in March.

Philadelphia critics, reviewing the performance of The Masqueraders by the Durban-Shubert

Donstelle, who played Parthenia delightfully. The engagement of the stock company has been prolonged indefinitely. The plays underlined are Camille, Mam'zelle Othello, and The Rivals.

## FRANCESCA DI MARIA.

Among the young actresses to whom the present season has brought the gratification of first success is Francesca Di Maria, until very recently the leading woman of the Dearborn-Kindler Stock company, at Cambridge, Md.

Miss Di Maria entered the profession in 1898, and, after filling a few engagements of small consequence to familiarize herself with the routine of playing on the road, she accepted a position with the Dearborn-Kindler company last Autumn as character actress and impersonator of old women. Very soon, however, because of her evidenced talent and enthusiasm, an opportunity was given her to play a leading comedy part. She made a success in it, and before many weeks had passed she was advanced to the position of leading woman of the organization. Her work in each of these several lines was much approved by her fellow players, and the dramatic reviewers of the local press bestowed many compliments upon her. Among the roles in which she was especially successful were Mrs. Merriweather in A Wife's Peril, Mrs. Payton in The Octoroon, Mrs. Lee in A Noble Outcast, Madeline and Adrienne in A Celebrated Case, Lady Blanche in A Marriage of Convenience, Blanche Sterling in Women Against Woman, and Mary Dunning in Saved by the Flag.

Notwithstanding this auspicious beginning, that seems to promise much future success in her present field of endeavor, Miss Di Maria's greatest ambition lies in the direction of playwriting. Her work as an actress she regards merely as the means by which she may gain the place she desires, and every moment that is unclaimed by her duties as a player she devotes to her pen. She has already written several plays, among them two curtain-raisers, entitled The Princess and Marjorie's Finish, that were successfully produced this Winter by the Dearborn-Kindler company, and is just completing a four-act comedy-drama called Blood Will Tell. Miss Di Maria will probably join a well-known Northern stock company for the rest of the season, and will devote the coming Summer to her literary labors.

Open time at Opera House, Florence, Ala., after Feb. 20. Address E. M. McDonald, mgr.

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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## THE ONLY REMEDY.

ONE or two New York newspapers that thrive on sensation have served their own purposes well and incidentally stirred up among persons that know very little about the stage an excitement relative to an immoral play at one of the metropolitan theatres, and grasping his opportunity by the traditional forelock, a clergyman who some years ago won an unenviable distinction by familiarizing himself with the doings in the Tenderloin dives is reported to be about to start a crusade, so-called, against filth on the stage.

The newspapers referred to started a "crusade" against the play in question before it was produced in this city, and one of them, clothed with the alleged omnipotence of yellow journalism, declared that the police would be forced by it to interfere with the play on the first night. There were several policemen at the theatre on that first night, it is true; but their efforts were confined to the saving of the lives of many foolish and curious persons who, wishing to see the play about which so much had been said, found themselves in a breath-stopping and limb-breaking throng of the prurient-minded that risked existence as well as double prices in order to satisfy vulgar curiosity. If the newspapers were honest they were also imbecile in their efforts at "reform," for they but assisted the business of the persons concerned in the play. The clergyman who is said to be about to enter upon a "crusade" against stage lewdness himself knows that the dives he visited some years ago are to-day more numerous as well as viler than ever before in the vicinity of his former curious explorations.

On the night of the production of the play that has caused this pother another play, far more vile, was produced in another New York theatre. It was so vile, in fact, that no daily newspaper at the moment saw fit to detail its story. But this vile play provoked no threats of police interference and no crusade, and is still running by the force of its own indecency, patronized by that morally muddy crowd in New York that is large enough to fill a dozen theatres every night in the week.

This play is the vilest that has been imposed upon an American community since such plays first began to characterize the "enterprise" of the manager who is responsible for most of the smut and nastiness on this stage to-day. It is evident that this manager and his smaller imitators hail with peculiar joy any assault the press may make upon their stage obscenities. And when the press is backed by the clergy, their felicity is the greater. Such attacks swell the crowds of the curious and augment the profits.

There is but one remedy for the vileness that floods the stage as a result of the control of the stage by vulgar-minded persons who look to the stage only as a means for money-making. That remedy is a law that shall be enforced, and that the police should be made to enforce—a law that would deal with such indecency as other forms of indecency are dealt with. Such a law would make a mark at first and at

once of any manager responsible for the production of a lewd drama. If a censor is needed in the scheme of such a remedy a censor should be provided for by law. But the end of it all should be the exemplary punishment of pandering managers. When pandering managers are punished for making obscenity public we shall have a clean stage, and not before.

## THE CHIEF ART MEDIUM.

It is as natural for certain superficial persons associated in one way or another with the theatre to look askance at SHAKESPEARE as it is for every actor of high ambition to wish to appear in SHAKESPEARE. When all has been said, the fact remains that SHAKESPEARE is the medium that most surely fixes reputation, simply because the plays of that author are imperishable. No actor ever attempted SHAKESPEARE to the loss of character, and as a rule it may be said that acceptability in one of the SHAKESPEARE plays will add more to an actor for history than distinction in a play by almost any other author. This is so because of the supremacy of SHAKESPEARE and the fact that most other authors, even though they may for a time enjoy popularity, are eventually forgotten. The study of SHAKESPEARE, both in and out of the theatre, survives all else of literature or of the stage.

Throughout the world of the theatre, year in and year out, SHAKESPEARE is in evidence. His plays are produced more regularly and with greater pains as to their acting in several continental countries even than they are in England, although no season now passes in London without some pretentious revival of this author. In this country, strangely enough, minor actors find steadily in SHAKESPEARE their most profitable and popular mediums. Take several stars who outside of New York are well esteemed, and they will admit that of all the plays in their repertoires SHAKESPEARE's are the most potent and profitable, even when they are produced without the care that marks most new ventures in the theatre here to-day. During recent seasons young actors of notable popularity and success in modern pieces have made experiments with SHAKESPEARE to their greater honor and not altogether to their monetary loss. The most talked about production this season in London was of a play of SHAKESPEARE's by an actor who, although noted for good work in other drama, never can become a great impersonator of Shakespearean characters. One of the many stock companies in the West recently put on The Merchant of Venice. The company was strengthened and the play was well mounted. The result was the largest business ever done by the company, and such was the demand for seats that the play was run into a second week, all other productions by this organization having been limited to a single week. At least two of the more prominent young actors of this country—stars whose success is great in almost everything in which they appear—are ambitious to appear in Shakespearean plays, for which they are said to be fitting themselves. Neither of them as a star has yet been seen in a Shakespearean play, but whatever may be the result of their ventures into this field from a pecuniary viewpoint, or even from an artistic viewpoint, it may be predicted that these actors will by this means take on a new measure of dignity that no other medium could possibly confer.

The late AUGUSTIN DALY was a great figure in the dramatic field not so much because of what he had immediately done as because of the general tendency of his effort as a manager for a long period. What would DALY's fame have been had he never produced plays by SHAKESPEARE? An article dealing in epitome with Sir HENRY IRVING's career recently went the rounds of the American press. It told of his lifelong devotion to the highest ideal of the drama and his repeated productions of SHAKESPEARE. To give point to the article, which alleged that IRVING had been peculiarly ruined by his adherence to SHAKESPEARE, these words were put into IRVING's mouth, with what authority it did not appear: "Heaven help the man who attempts the same again." But what does this signify when we consider what SHAKESPEARE has done for IRVING? A score of volumes dealing with IRVING's life as an actor have been written, making the richest contribution to the literature of the stage based on the doings of any one actor in the history of the theatre. IRVING to-day is the most distinguished actor living. His name alone will draw anywhere. But how many books based on his work would have been written, and what would have been his place to-day as an actor, had he ignored SHAKESPEARE?

## PERSONAL.



CONLAN.—Francis Conlan, a recent picture of whom appears above, is successfully playing the principal comedy part in Robert B. Mantell's production, The Dagger and the Cross.

BARRETT.—Wilson Barrett, in collaboration with Robert Hitchens, has made a play from Mr. Hitchens' clever novel, "The Londoners." It will be produced at a London theatre anon.

SANTELMANN.—Wm. H. Santelmann, the leader of the United States Marine Band, of Washington, D. C., is writing the score of a new Persian comic opera, called Sadi III. The libretto is the work of E. T. Sweet, the editor of the Scranton, Pa., Tribune, and is said to be strikingly original in theme and treatment.

REED.—Roland Reed had so far recovered his strength last week that he was able to drive in Central Park several times. He is still a patient at St. Luke's Hospital, however, and will be obliged to undergo another surgical operation before a complete cure may be effected.

WAGNER.—Carl Wagner, the distinguished German actor, sailed from Bremen last Tuesday on the *Saale* and will open his season at the Irving Place Theatre on March 1, as Heinrich, the bell-founder, in Hauptmann's *The Sunkin Bell*. Subsequently Herr Wagner will appear in Ibsen's latest play, *Wenn Wir Todten Erwachen* (When We Dead Awake), and a number of important plays, including Schiller's *Don Carlos*, Hauptmann's *Einsame Menschen*, Grillparzer's *Hero and Leander*, *Hamlet*, and *Arria Messalina*.

NEVADA.—Emma Nevada has made a great success in California. Massenet has promised to write an opera for her to sing in this country next season.

EVANS.—Charles E. Evans decided definitely last week to star next season in *Naughty Anthony*.

LESLIE.—Elsie Leslie may be seen next season in the title-role of the dramatization of "Janice Meredith."

GILLETTE.—William Gillette was out of the cast of *Sherlock Holmes* at the Garrick for a few days last week, having a cold. Reuben Fox successfully took his place as the wily Holmes.

MELBA.—The rumors of the betrothal of Nellie Melba and Joseph Joachim, the violinist, were denied last week in Berlin.

SCOTT.—Clement Scott is convalescent after an attack of congestion of the lungs brought on by a cold contracted while reporting the trial of Roland B. Molineaux.

BARRYMORE.—Ethel Barrymore appeared successfully as Stella De Gex at a special matinee of His Excellency the Governor at the Garrick Theatre on Friday.

CARSTAPHEN.—Frank E. Carstaphen, formerly manager of the Manhattan Beach Theatre, Denver, Col., and the correspondent in that city of THE MIRROR, is in New York on business.

CAINE.—Lily Hall Caine, sister of the novelist, will play *Glory Quayle* in the British provinces.

HAUPTMANN.—Gerhart Hauptmann's *Schlock und Jan*, recently produced in Berlin, is said to have been an utter failure. It was a farce in five acts, founded on the ancient fable of the vagabond who wakes up in a prince's bed, and is persuaded that he himself is the prince. Hauptmann explains that the farce was written as a recreation between the intervals of work on serious plays, that he had no thought of making it public, and that it never would have been seen on the stage but for the wish of Director Otto Brahm, of the Deutsches Theater, to produce it.

BERNARD.—Sam Bernard, while removing his make-up at Philadelphia on Feb. 12 scratched an eye so seriously that he was unable to appear in *The Man in the Moon* the next day. It was the first time in twenty-two years, he said, that he had disappointed an audience.

## A PLAN FOR STOCK MANAGERS.

Rochester Democrat and Chronicle.  
THE NEW YORK DRAMATIC MIRROR, always eager for the best interests of the American stage and always active in practically advancing them, has outlined a plan for the production of new plays by stock companies that seems practicable and, if practicable, is full of hopeful possibilities.

## THE THEATRICAL TRUST.

## Where Will It End?

St. Louis City, Mo., Journal.

Not to be outdone by the other business interests of the country, theatrical people have an "octopus" all of their own. It has them almost completely in its clutches, and daily its tentacles are being wrapped more firmly and securely about the amusement enterprises of the country. This theatrical trust is almost the complete master of the situation in America to-day, and has managers and performers galore at its mercy. With an ever watchful eye it glares at the business done in the theatres, and its coffers are filling up with the good coin of the theatregoer in nearly all of the States of the Union. It controls most of the prominent theatres and a large majority of the best traveling and stock organizations. Any theatre wanting first-class attractions must book with the syndicate, must pay the syndicate and report to the syndicate. This combination can just about make its own dates and terms. Francis Wilson fought hard to keep out of its clutches, but now it owns a half interest in his company. As it now stands, few indeed dare oppose this powerful organization, although they would like to very much. They are "up against it," to use the slang expression. The syndicate is the complete master of the situation, as it controls theatres directly or indirectly in all large cities and nearly all the big companies. Anti-syndicate managers have to take the edges. Where all this will end remains to be seen.

## An Alarming Outlook.

Albuquerque, N. Mex., Democrat.

The spirit of combination does not confine itself to the control of the necessities of life, but proposes to take in our amusements as well. In the first issue of the *International Monthly*, a new magazine of contemporary thought, Norman Hapgood, the well-known dramatic writer of New York, has an exhaustive and interesting article on the Theatrical Syndicate. In an entertaining style he recites the incidents of its inception, tells of its growth and shows its operations and influences upon the drama up to the present time. The story complete presents an alarming outlook to every person of theatregoing taste. It is the history of a combat between mercenary spirit and art, and the complete triumph of the former. It shows that six shrewd business men hold practically the entire theatrical business of this country in the hollow of their hands, and that their power is used for business advancement only.

## Mercenary Instinct Controls.

Topeka State Journal.

As matters now stand the power of the "syndicate" is absolute. It can dictate the amusements of the country. It avoids risks in putting out attractions by accepting only works already tested abroad or from the pens of established playwrights, and in this way prevents the growth of American drama. Its business is money-making exclusively, and with increasing power greater percentages may be demanded, necessitating higher charges to the public. Unless something is done to break the trust's strength, the future of the amusement world must necessarily remain an unknown quantity with mercenary instinct as the controlling force.

## A Possible Antidote.

Des Moines, Ia., Leader.

Mr. Hapgood offers as an antidote to the theatrical trust the establishment of theatres in large cities, owned by people of wealth and education, which would be open to worthy productions, but also provided with a nucleus of a company with a repertory. The idea is approximately the same as that advocated by Mr. Archer recently. Mr. Archer's idea was for cultivated people in a community to build and operate a theatre until such time as the community would be able to take it out of their hands. Mr. Archer thought such time would be short, and the end would be municipally controlled theatres such as are seen in the larger Continental cities.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

COLONIAL, Kingston, N. Y.: You cannot be taught by mail.

M. R., Wapakoneta, O.: The actress mentioned is with The Little Minister (No. 3 company).

D. O. T.: Clay Clement is a member of Nance O'Neil's company, now en route to Australia.

INQUIRER, New York: Address Alfred Ayres, in care of THE MIRROR.

J. S. B., New York: The actress named is not now playing.

G. L. D., Chicago: 1. His father is dead. 2. They are brothers. 3. He has not.

C. N. K., Columbus, O.: Write to Grace Phillips, Lenox Building, New York city.

K. W. O., Milwaukee: Write to Nat C. Goodwin, Knickerbocker Theatre, New York city.

H. T., Brooklyn: Robert Edison was born in Baltimore, Md., on June 3, 1868.

W. DE C. Q., Brookline, Mass.: Viola Allen was born in Alabama in 1866.

C. T. H., Detroit: C. E. S., Baltimore, and G. A. B.: Address in care of THE MIRROR.

R. L. M., Norfolk, Va.: Write to the dramatic agents.

PAOLA DARA: Watch THE MIRROR for announcements of Summer organizations, and write to the managers of such enterprises.

A. E. J., Minneapolis: Address Ritzmann, Broadway, near Twenty-second Street, New York city.

E. O. H., Springfield, O.: 1. There is no theatre in operation in the city mentioned. 2. Robert B. Mantell never played in *The Sign of the Cross*. He is now appearing in *The Dagger and the Cross*.

V. MACG., New York: 1. Write to James Armstrong, Union Square East, or Joseph F. Vioa, Broadway and Thirtieth Street, New York. 2. Wardrobes as well as salaries depend upon repertoires and standard of companies.

M. L. J., New York: The library, antiques and curios of the late Augustin Daly will be sold at auction at the American Art Galleries in this city on or about March 19. They will be placed on exhibition before the sale.

GEORGE A. KNAPP, Montpelier, Vt.: Frederick J. Titus is now in this country with his wife, Lydia Yeamans Titus. Did it ever occur to you that two persons can bear the same name? Sydney Armstrong is not now on the stage.

MILTON, Pa.: Ezra Kendall has written a book called "Spots of Wit and Humor." It is published by the Helman-Taylor Company, of Cleveland, O. The book contains several of Mr. Kendall's best monologues.

F. J. R., Buffalo: 1. They are not the same. Both were in the original New York cast. 2. Camille D'Arville succeeded Hilda Clark as Lady Constance in *The Highwayman* during its New York run. 3. Joseph O'Mara is now touring Ireland in concerts. 4. Write to the author, Harry R. Smith.

MANAGER: Unprincipled billposters and others who have the handling of lithographs and other printing have been known to sell paper to piratical companies that have used it as you any you have seen your own paper used. No doubt a suit would lie against such thieves if the paper could be traced. If a manager whose printing is thus stolen and used were to take action. 2. Terms as between a road manager and a local manager are always subject to definite agreement, and never are assumed to be at any particular figure unless so specified in a contract.

## THE USHER.



That offensive farce, *The Girl from Maxim's*, has been advertised in an appropriate fashion during its engagement at the Museum in Boston. Two or three specimens of the official newspaper announcements published within a fortnight serve to illustrate the nature of the managerial appeal for box-office support.

Here is one:

**BOSTON MUSEUM** Ev'g at 8:10. MATINEE Wed. and Sat. at 2:10.  
**'THE REAL THING.'**  
 Charles Frohman's Beauty Show  
**THE GIRL FROM MAXIM'S**

Charles Frohman's real thing on another day was characterized in the advertisements as "Charles Frohman's Good Maxim," and on another day they said that, "The young person can be taken with absolute certainty—it is the old stager who should be kept away." On Sunday last was proclaimed "Charles Frohman's Best Farce, *The Girl from Maxim's—She's a Moulin Rouge Dancer.*"

When Sam T. Jack flourished the readers of theatrical advertisements were accustomed to this sort of pabulum, which I believe was originated by the managers of female minstrel troupes years ago. It has remained for the aspirant for Napoleonic managerial honors to bring this sort of thing into intimate relation with what have been known hitherto as the better class of theatres; where formerly it was associated solely with the "stag" exhibitions that are the feature of the semi-divine resorts.

But one need not look to Boston for advertisements intended to allure the prurient. In the New York papers a few days ago the unspeakable farce current at the Madison Square was thus advertised:

**MADISON SQUARE THEATRE.**  
**THE BEST YET.**

"Talk about *The Girl from Maxim's* and other rare things, Coralie & Co. is a peach-erina."—*Rev. World.*

Don't Say a Word! Just Go and See It!

Charles Frohman Presents His Funniest Farce.

**CORALIE & CO., DRESSMAKERS.**  
**THE REAL THING**  
 From the Palais Royale, Paris.

Thus it appears that Charles Frohman has two real things to "present," and that there can be no question as to the genuineness of its lubricity.

Perhaps the grossness and audacity which govern the official announcements of these sediments from the French dramatic sewer are a plain index of the frank shamelessness of the spirit of speculation and commercialism that pervades the dominating influence in American theatricals to-day.

It is safe to say that not since the licentious period of the Restoration has the stage exhibited the degradation that marks it at this time.

The comedies of the Restoration had at least the elements of wit and brilliancy; the filthy farces of this period are only stupidly nasty.

The case is not hopeless, however. There are plentiful signs that the drastic remedy is at hand, and will be applied. When the day of reckoning comes the men that have befouled the theatre in their conscienceless quest of profit will have much to answer for.

Aimé Dupont's death shocked many, as his illness was not generally known.

He came here from Paris several years ago, and at once took the lead among artistic photographers. His was the favorite camera among the famous European artists, both of the dramatic and operatic stage, who invariably visited his studio while sojourning in New York.

Besides his superior artistic abilities M. Dupont possessed admirable personal qualities that won a very large circle of friends.

There were but one or two persons interested in theatricals present at the auction of the Park Theatre in Philadelphia last Thursday.

The property belongs to the Israel Fleishman estate, and it was offered subject to two mortgages aggregating \$65,000. The auctioneer was unable to secure a bid at any figure, and the property was accordingly withdrawn. This is an interesting commentary

on Philadelphia managerial conditions under the new regime, which has striven to strangle competition and kill individual enterprise.

William J. Gilmour is the present lessee of the Park, sub-letting to J. Bard Worrell. Mr. Gilmour's lease terminates in July next.

E. S. Willard will come to this country next season under his own management. The printed assertion in the *Sun* that he will be "presented" by some one else is unfounded.

Mr. Willard will open his tour by a two months' engagement in Boston at the Tremont Theatre. A season in New York will follow.

He is entirely restored to health, and he has been able to obtain several promising plays during his two years' vacation.

The right of the dramatic critic to the free expression of his opinions is not involved in the suit for libel instituted by Israel Zangwill against a New York daily on account of an article concerning *The Children of the Ghetto*.

The suit is based solely upon questions of fact, not expressions of opinion, and in that respect it resembles the majority of libel actions.

A supper will be given by the American Dramatists Club in David Belasco's honor at Sherry's next Saturday evening. Members

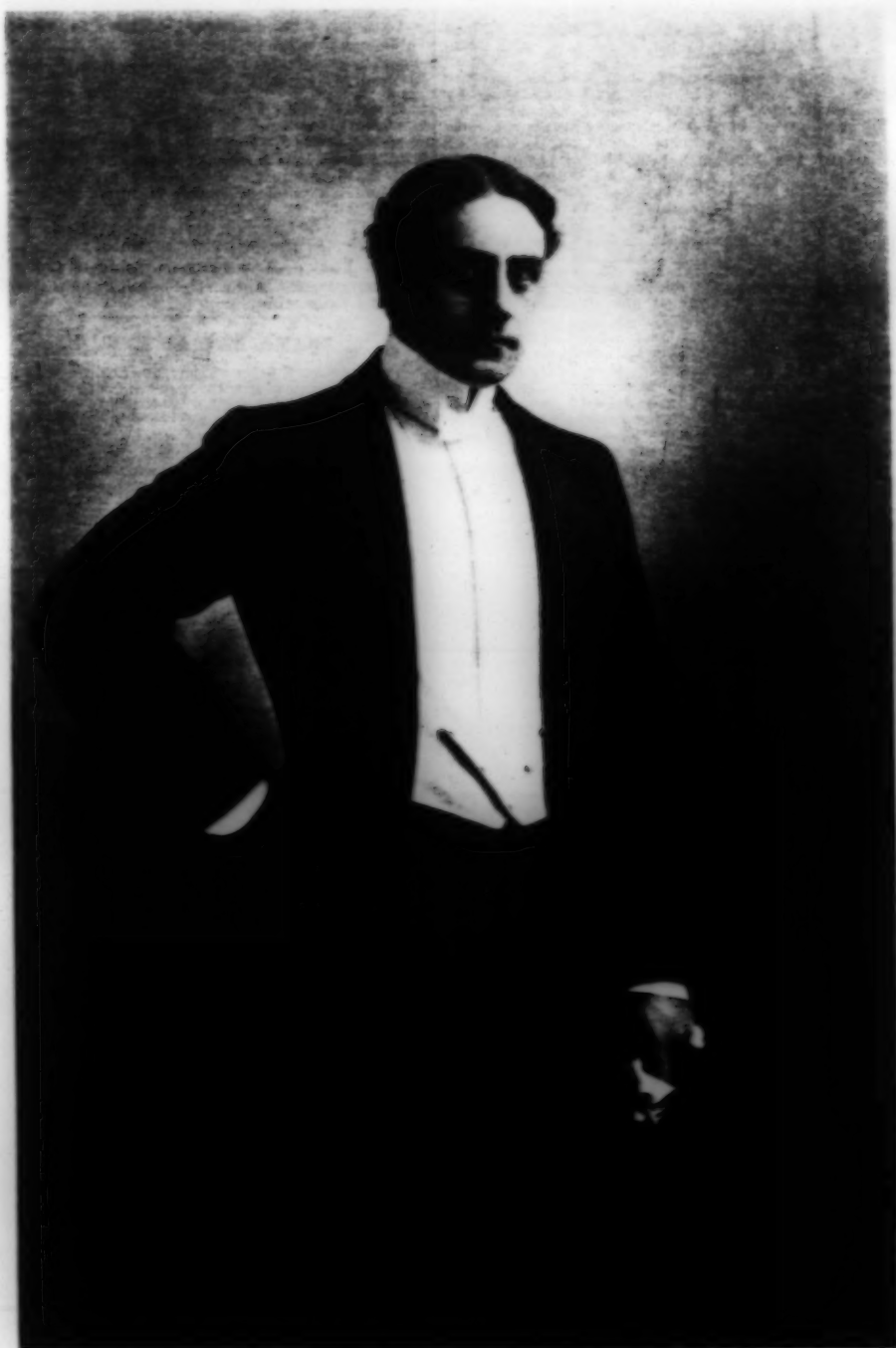
*Girl, The Crust of Society, She Stoops to Conquer, Men and Women, The Nominee, Captain Swift, The Lady of Lyons, The Two Orphans,* and other plays have made him a favorite in that city. Mr. Kolker comes to New York to rest from over two years of practically continuous stock work in Buffalo, Syracuse, Rochester, Milwaukee, and Denver.

## DEATH OF EDWIN F. MAYO.

Edwin F. Mayo died suddenly on Sunday night of heart failure at the Chateau Frontenac, Quebec, in which city he was to have opened a two nights' engagement in Pudd'nhead Wilson yesterday.

Mr. Mayo was the son of Frank Mayo, famous in Davy Crockett and other plays. He was brought up in the theatre, having been carried on the stage as an infant and grown to adult parts. His boyhood days were spent in Rochester, where Frank Mayo for a time managed the old Opera House. His first role of any prominence was that of the boy in Davy Crockett in his father's company. He also appeared with his father in *The Streets of New York* at the Grand Opera House, in this city, Feb. 26, 1883; in *Nordeck* at the Union Square Theatre, May 20, 1885, and in the same play at the Lyceum theatre later in the season.

On June 13, 1887, Mr. Mayo took the title-role in Davy Crockett in a production of the play at the Grand Opera House, this city, and won success in the part. He starred in the play the following season and was seen in it at the People's Theatre, New York, week of April 23, 1888. He next produced *The Silver Age*, that had its New York presentation at the Thalia Theatre in January, 1889, and at the People's Theatre in April of the same year. Subsequently Mr. Mayo rejoined his father and acted with him in *Nordeck* at the People's Theatre in May, 1890, and as *Bishopriggs* in *The Athlete* at Niblo's Dec. 15, 1891. In the production of *After Twenty Years*, at Niblo's Dec. 20, 1892, Mr. Mayo took the dual



J. HENRY KOLKER.

have the privilege of inviting guests; hence a large gathering is assured.

It has been the Dramatists Club's custom from time to time to honor American writers for the stage who have achieved success, and the Belasco compliment is in line with this commendable practice.

The Club, by the way, is actively agitating for the passage of a law in other States that was enacted in New York last year for the protection of non-copyrighted plays. A systematic and vigorous campaign has been planned, and is now being pushed.

The idiosyncrasies of the "new school" of booking again have manifested themselves in Brooklyn. This time it takes the form of what may be termed the reverse bargain.

Around New York in 80 Minutes, after having been given at the Star Theatre in New York, at prices ranging from 50 cents downward, is now scheduled for the week of March 3 at the Columbia in Brooklyn, at the \$1.50 scale of prices.

Do the bookers consider Brooklyn provincial? Do they rank its playgoers as farmers? An advance of 200 per cent. on the other side of the bridge in this instance makes it look that way.

## J. HENRY KOLKER.

J. Henry Kolker, the subject of our illustration on this page, closed his season as leading man of the Grand Stock company, Indianapolis, on Feb. 17, having resigned from that organization. During the past twenty weeks Mr. Kolker's performances of the leads in *The Dancing*

leading role of Aaron Abraham and Major Douglas. In January, 1894, he supported Mrs. John Drew in *The Road to Ruin* at the Star Theatre.

After his father's death, in 1896, Mr. Mayo succeeded him as the star in Pudd'nhead Wilson. Since that time he had continued to tour in the play, and had won much success in the title-role.

Mr. Mayo's first wife was Jennie Bartine, from whom he was divorced Sept. 2, 1886. On Sept. 12, 1888, he married Frances Graham, who has appeared with him in Pudd'nhead Wilson. Mr. Mayo's sister, Eleanor, once well known on the operatic stage, is now the wife of James Elverson, of Philadelphia, and has retired from the profession. He had also a younger sister, Derrida.

## BENEFIT FOR EDWARD E. RICE.

A benefit was given for Edward E. Rice at the Metropolitan Opera House on Feb. 15, the receipts being \$6,490.50. There was a long programme, including scenes from *The Belle of New York*, *Papa's Wife*, *Broadway to Tokio*, and *The Lady from Chicago*, the last named by the Strollers. Nat C. Goodwin and Maxine Elliott played *The Silent System*, a scene from *Evangelina* was offered, the *Sherlock Holmes* burlesque from Koster and Bial's was introduced, and Vernon J. Jarbeau, Cheridah Simpson, Camilla Erso, Etta Butler, Amorita, La Petite Mignon, Chris Brano, George A. Schiller, George K. Fortescue, and Jess Dandy, with Gilmour's Band, were in the bill.

## THE PLANS OF E. S. WILLARD.

There is no truth in the report that E. S. Willard contemplates or has ever contemplated appearing with Mrs. Patrick Campbell at the Royalty Theatre, London. Mr. Willard, now perfectly restored to health, finds the two years' holding prescribed by his doctors when they allowed him to leave the sick room at Chicago in June, 1898, much too pleasant to be interfered with, and has no intention of appearing on the stage until he returns to this country in November. Meantime he is seeing plays, reading plays, and, it is whispered, even writing plays; but at any rate he is doing everything in the play line except acting.

## PROFESSIONAL DOINGS.



The above is an excellent likeness of Scott Seaton, son of the late Horace Seaton, Oakland, Cal., capitalist and grand-nephew of Collis P. Huntington, the New York railway millionaire. Mr. Seaton is one of the most popular young men in social and fraternal circles on the Pacific Coast. He possesses a striking personality and a pleasing manner. He made his professional debut three years ago as Raymond Page in Alabama, meeting with success. Last season he scored a decided hit as the Rev. John Bradburry in Hoyt's *A Midnight Bell*, and is now playing the Bishop in *What Happened to Jones* with Harry Carson Clarke. The press has been unanimous in praise of his excellent portrayal of the character, and it is safe to say that California can be proud of another successful actor now added to her long list. Mr. Seaton is but twenty-five years of age.

Edouard D'Oine, leading with shipman's Lyceum company, played his one hundredth performance of *Shylock* in Danville, N. Y., on Feb. 12.

Professor Wilbert Lewys, director of the Virgil Clavier music schools of London and Berlin, and Madame Abbie Beeson Carrington, the American prima donna, were married in London, Eng., on Feb. 12.

A camel arrived in town last week from the Winter quarters of the Forepaugh-Sells shows, to be used in Ben Hur at the Broadway, the camel of the original production having broken a leg.

The Nabobs—Ben F. Grinnell, Ella Gardiner, and Robert J. Ward—are with Henshaw and Ten Broeck. They will return to vaudeville after the present season, assisted by Dan Williams.

Carina Jordan was taken ill at Memphis on Feb. 12, when Lottie Williams Salter successfully played her part, Mrs. Smith, in *Why Smith Left Home*, at short notice.

Ernest Bond, of *A Night in Chinatown*, writes appreciatively of the hospitality extended to that company by the Belvidere Literary Club, of Jeannette, Pa., at whose pretty clubhouse play-erfolk are always cordially welcomed.

George R. Le Sauvage is playing Brown in *The Cherry Pickers*.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Jan. 12 to Feb. 1, 1900.

**BROTHER IN NAME.** By Francis S. Milner.  
**ADORABLE ELIZABETH.** By Eugene Latour.  
**BEYAUVE I LOVE YOU.** By John A. Fraser.  
**THE CAPTAIN'S WAGER.** By Charles Townsend.  
**CUPID IN SHIRT SLEEVES.** By W. Atkins Scott.  
**THE FORTUNE TELLER.** By Olga Steiner.  
**FRANCESCO CARRARA.** By Kathryn Manning.  
**A GAME OF CHANCE; OR, ALLOTTING THE BRIDE.** By Irving Metcalfe.  
**GERTRUDE WHEELER, M.D.** By Harry Parker.  
**THE GHOST IN THE BOARDING SCHOOL.** By Olga Steiner.  
**HEARTS OF THE BLUE RIDGE.** By Hal Reid.  
**HOGAN OF THE HANSON.** By George M. Cohan.  
**HYPNOTIZING A LANDLORD.** By Levin C. Tees.  
**THE MACCABEES.** By Marin De Boylesse.  
**MISS MARY SMITH.** By Irving Metcalfe.  
**MISS NONCHALANCE.** By Olga Steiner.  
**MISS TOM BOY.** By Norah Dunne.  
**A MOTHER'S LOVE; OR, A WEALTH FOR OUR LADY.** By Dorothy Reynolds.  
**MRS. FLOODING'S NIECES; OR, DOMESTIC ACCOMPLISHMENTS.** By Norah Dunne.  
**THE NEW GOVERNNESS.** By Janet Edmondson Walker.  
**OUR SERVANTS.** By Francis Lester.  
**THE OUTCAST'S DAUGHTER.** By Marion Eddy.  
**THE QUEEN OF SHEBA.** By C. J. Hansen.  
**THE BRUGGERS OF BATAVIA.** By Frederic Ranken and Glad Minkowski.  
**SPOOKS.** By Harry Parker.  
**TIT FOR TAT.** By Mrs. Mae Rosbach Perkins.  
**THE TRIBULATIONS OF MR. HICKS.** By Ben C. Mison.  
**TRICKS OF TRADE; OR, AN OBSTINATE ROMPO.** By Eugene Latour.  
**TRY IT ON.** By Larry Vane.  
**WHEN THE CAT'S AWAY.** By Lottie Shields.  
**A WOMAN'S HONOR.** By John A. Fraser.  
**AN AFFECTION OF THE HEART.** By Eugene Latour.  
**ALICE IN WONDERLAND.** By D. Hope Leonard.  
**ARMED AND DANGEROUS.** By D. R. Nelson.  
**AUNT MINERVA.** By Catherine Tudor.  
**THE BIRTHDAY CAKE.** By Carrie Tammie.  
**A BOTTLE OF POISON.** By Robert C. V. Meyer.  
**CONFEDERATES.** By H. Woodville.  
**THE CRUCIFIXION OF PHILLIP STRONG; OR, IN HIS STEPS.** By Francis Neilson.  
**A DELICATE BOY.** By S. J. Adair Fitzgerald.  
**THE DUKE'S DOUBT.** By C. J. Henry.  
**A GAMBLER IN HEARTS.** By Arthur Wald.  
**THE GOOD BOY AND THE BAD.** By S. J. Adair Fitzgerald.  
**GRANNIE'S PICTURE.** By E. Debenham.  
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**AN L. A. W. REST.** By W. Atkins Scott.  
**A LITTLE TYRANT.** By S. J. Adair Fitzgerald.  
**THE MAGIC BELL.** By William Palfier.  
**A MEETING OF THE YOUNG LADIES' CLUB.** By Eugene Latour.  
**NICOLETTE.** By Edward Ferriss and Arthur Stuart.  
**A PRINCE OF EGYPT.** By Walter C. Clark.  
**THE PRINCESSES.** By L. Debenham.  
**PROFESSIONAL LIFE.** Copyrighted by L. Lawrence Weber.  
**A TEXAN STEER.** By Charles H. Hoyt.  
**THREE RUES.** By Dixon, Bowers and Dixon.  
**TWO CHIMES.** By L. Debenham.  
**VALLEY FORD.** By Edmore Hammond.  
**WHEN I'M A MAN.** By S. J. Adair Fitzgerald.  
**WHEN I'M GROWN UP.** By S. J. Adair Fitzgerald.  
**A WINTER'S MORNING.** By Robert Barrie.  
**YOUNG MRS. WINTHROP.** By Bronson Howard.

## CURRENT AMUSEMENTS.

Week Ending February 24.

**Manhattan Borough.**

METROPOLIS (Third Ave. and 12th St.), SHENANDOAH, THE OLYMPIC (Third Ave. bet. 12th and 13th Sts.), THE SAPHO BURLINGTON, HARKEN OPERA HOUSE (12th St. bet. Seventh and Eighth Aves.), HARKEN MUSIC HALL (12th St. bet. Seventh and Eighth Aves.), VAUDEVILLE, MINER'S (12th St. bet. Lexington Ave. and Third Ave.), PROCTOR'S PALACE (34th St. bet. Lexington Ave. and Third Ave.), CONVENTS VAUDEVILLE (13th St. bet. Lexington Ave. and Third Ave.), CARNegie HALL (Seventh Ave. and 57th St.), BOSTON SYMPHONY ORCHESTRA—Wed. Aft. and Thurs. Eve., Feb. 23-25.

**NEW YORK (Broadway and 4th St.), BROADWAY TO TOKIO**—3rd Week—32 to 40 Times.

CRITERION (Broadway and 4th St.), MAUDE ADAMS IN THE LITTLE MINISTER—3rd Week—34 to 35 Times.

VICTORIA (Seventh Ave. and 4th St.), CHRIS AND THE WONDERFUL LAMP—3rd Week—31 to 32 Times.

REPUBLIC (36-38 West 4th St., adjoining The Victoria), not building.

AMERICAN (Ninth Ave., 42d and 41st Sts.), THE MANCOT, MURRAY HILL (Lexington Ave. and 41st St.), HENRY V. BOKERLY STOCK IN DIPLOMACY.

BROADWAY (Broadway and 4th St.), BEN HUB—13th Week—36 to 37 Times.

MENDELSSOHN HALL (115 West 4th St.), GEORGE GROSVENOR HALL—Feb. 23, 24, 25.

EMPIRE (Broadway and 4th St.), BROTHER OFFICERS—3rd Week—41 to 42 Times.

METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.)—13th Week—MAURICE GRAY OPERA COMPANY.

CASINO (Broadway and 39th St.), THE PRINCESS CHIC—3rd Week—41 to 42 Times.

KNICKERBOCKER (Broadway and 39th St.), NAT C. GOODWIN AND MAXINE ELLIOTT continue to present the charming new play, When We Were Twenty-One.

HERALD SQUARE (Broadway and 39th St.), NAUGHTY ANTHONY—7th Week—34 to 35 Times.

GARDEN (Broadway and 39th St.), WILLIAM GILLETTE IN SHERLOCK HOLMES—13th Week—31 to 32 Times.

EAST 42ND ST. (42nd and 43rd Sts.), VAUDEVILLE, SCHLEY (115 West 4th St.), Opening Announced for Feb. 24.

MANHATTAN (125-126 Broadway), ANNAHELDIN PAPA'S WIFE—13th Week—34 to 35 Times.

THIRD AVENUE (Third Ave. and 31st St.), THE STOWAWAY.

125th (125 Broadway), AUNT HANNAH—Announced for Feb. 24.

WALLACK'S (Broadway and 39th St.), OLGA NETHERSOLE IN SAPHO—3rd Week—35 to 36 Times.

DALY'S (Broadway and 39th St.), THE ANBARADOR—3rd Week—35 to 36 Times.

WHELAN'S FIELD (Broadway and 39th St.), THE WHIRLWIND—3rd Week—35 to 36 Times.

COMIQUE (Broadway and 39th St.), MATT FLYNN'S BOOTS AND BRIDGES—3rd Week—35 to 36 Times.

FIFTH AVENUE (Broadway and 39th St.), MICK FIVE—3rd Week—35 to 36 Times.

GARDEN (Broadway and 39th St.), HEARTS ARE MADE FOR SQUARING—3rd Week—35 to 36 Times.

EDEN HALL (125-126 Broadway), WESTMINSTER KENNEL CLUB DOG SHOW—Feb. 23 to 25.

MINER'S (12th St. bet. Lexington Ave. and Third Ave.), THE BOHEMIAN BURLINGTON.

MADISON SQUARE (125-126 Broadway), CORALINE & CO., DANCING—3rd Week—35 to 36 Times.

LYCEUM (Fourth Ave. bet. 2nd and 3rd Sts.), THE SURPRISE OF LOVE—3rd Week—35 to 36 Times.

EDEN HALL (125-126 Broadway), FIGURES IN WAX—3rd Week—35 to 36 Times.

PROCTOR'S PALACE (34th St. bet. Lexington Ave. and Third Ave.), CONVENTS VAUDEVILLE—13th Week—35 to 36 Times.

GRAND OPERA HOUSE (Ninth Ave. and 4th St.), IN OLD KENTUCKY.

CHICKERING HALL (Fifth Ave. and 10th St.), Closed.

IRVING PLACE (Broadway and 10th St.), DRAMA AND COMEDY IN GERMAN.

FOURTH ST. (125-126 Broadway), CHAUCERY CLOUTY IN A SCENE OF ATLANTIC—3rd Week—35 to 36 Times.

KRISTIN'S (125-126 Broadway), CONTINUOUS VAUDEVILLE—13th Week—35 to 36 Times.

ACADEMY (125-126 Broadway), WAY DOWN EAST—13th Week—35 to 36 Times.

TONY PASTOR'S (125-126 Broadway), CONTINUOUS VAUDEVILLE—13th Week—35 to 36 Times.

DEWEY (125-126 Broadway), THE BROADWAY BURST—13th Week—35 to 36 Times.

STAR (Broadway and 10th St.), TOWN NEW YORK IN 30 MINUTES.

GERMANIA (125-126 Broadway), SEASONS OF OPERA IN GERMAN.

LONDON (125-126 Broadway), THE NIGHT OWL.

PEOPLE'S (125-126 Broadway), THE NEW DRAMA.

MINER'S (12th St. bet. Lexington Ave. and Third Ave.), THE BEST-BASTLEY COMPANY.

THALIA (125-126 Broadway), THE NEW DRAMA.

WINDSOR (125-126 Broadway), THE NEW DRAMA.

CHINESE THEATRE (125-126 Broadway), THE NEW DRAMA.

**Borough of Brooklyn.**

ACADEMY OF MUSIC (125-126 Broadway), BOSTON SYMPHONY ORCHESTRA—Wed. Aft. and Thurs. Eve., Feb. 23-25.

PARK (125-126 Broadway), Closed.

HIDE & SEEKER'S (125-126 Broadway), VAUDEVILLE.

NOVELTY (125-126 Broadway), VAUDEVILLE.

GRAND OPERA HOUSE (125-126 Broadway), THE NEW DRAMA.

ANDREW MACK IN THE LAST OF THE ROMANS.

LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.), Closed.

UNION (125-126 Broadway), ROSS HILL FOLLY COMPANY.

CRITERION (Grand Ave. and Fulton St.), Closed.

AMPHION (125-126 Broadway), PHOENIX.

STAR (125-126 Broadway), THE GAY MORNING GLORY.

EMPIRE (125-126 Broadway), WHELAN'S FARMERS WIDOWS.

COLUMBIA (Washington, Tillary and Adams Sts.), THE BROTHERS IN WALL STREET.

GAYETY (Broadway and Middle St.), DODGE'S TRIP TO NEW YORK.

LYCEUM (Fourth Ave. and Leonard St.), THE GREAT DIAMOND ROBERTS.

BLISS (Smith and Livingston Sts.), THE DAIRY FARM.

MONTANA (125-126 Broadway), MAY IRWIN IN SISTER MARY—13th Week—35 to 36 Times.

MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

## AT THE THEATRES.

## Casino—The Princess Chic.

Comic opera in three acts, book by Kirke La Shelle, music by Julian Edwards. Produced Feb. 12.

Charles.....Winfield Blake  
Louis XI.....Melville Collins  
Francisco.....Edgar Temple  
Chamberlain.....Richard Golden  
Brevet.....J. C. Miron  
Pompadour.....Walter A. Lawrence  
Bernard.....Harry Brown  
Jacques.....F. S. Dearduff  
Captain.....James Daly  
Herald.....Flora Earhart  
Valmond.....Emile Knapp  
Marion.....Mathilde Preville  
Jeanne.....Louise Willis Hepner  
Riquet.....Christie Macdonald  
Lorraine.....

The Princess Chic, a three-act comic opera, book by Kirke La Shelle, music by Julian Edwards, was presented for the first time in New York at the Casino on Feb. 12 before a large audience. The story was told in this Mirror after the opera was produced in Washington on Jan. 1.

The narrative is based upon the visit of King Louis XI. of France to Charles the Bold of Burgundy at Peronne in 1468, when the witty sovereign elected to divert the attention of Charles while certain wicked persons made trouble at Liège and elsewhere. Charles, warned of the scheme, took it upon himself to lock up the King, and this matter of history has been made the excuse of Kirke La Shelle's book. The Princess Chic of Normandy loves Charles, and she appears to him, first as envoy from herself, and anon as a peasant girl, and she it is who apprises him of the little game of the King. Charles falls in love with the supposed peasant girl, and loves her still when he learns that she is really a princess.

J. C. Miron, with the fine song aforesaid, thoroughly earned the heartiest applause of the occasion. His magnificent voice made a prodigious hit, and he contributed some capital comedy

work as a jolly soldier of fortune. Richard Golden and Harry Brown, excellent comedians though they be, could not manage to amuse with the material provided. Winfield Blake and Edgar Temple, as Charles and his friend, Francis, sang acceptably acted conventionally. Walter A. Lawrence was a first-rate soldier of fortune No. 2. Melville Collins was somewhat like unto accepted notions of Louis XI. and the other men were well cast.

Christie Macdonald was a sweet, tuneful, charming little Princess Chic, singing with taste and daintiness, and acting delightfully. Louise Willis Hepner played and sang pleasantly in a subordinate part, but devoted her attention to the audience more than to the stage. Mathilde Preville was a graceful page.

The chorus was well looking, and particularly well trained, the men's voices being uncommonly good. The costumes and the scenery were very handsome, and Julian Mitchell's stage-management was, as always, admirable.

The orchestra made the usual error of playing so loud as frequently to drown the voices and to force the singing nearly all the time.

## American.

The quaint old times of Maritana were right bravely sung last week by the Castle Square Opera company, and so enthusiastically did the soloists and chorists lay to their work that they almost succeeded in making the time worn music attractive to present day ears. In point of acting, however, none of the principals rose above mediocrity, and several of them fell far below that lamentable level. Among the more capable of the cast were Joseph F. Sheehan, who sang Don Cesar capably and acted the role with considerable thought, apparently, of the stage directions; D. Eloise Morgan, who, in the title-role, sang pleasingly; William Frutkin, who was a forceful Don Jose, and Catherine Condon, who impersonated Lazarillo quite charmingly. Frank H. Belcher's conception and realization of the character of King Charles the Second was quaintly bad, though he sang not altogether unsuccessfully. There were several pretty stage pictures produced and the costumes were suitable. During the past, Miro Delamotte alternated with Mr. Sheehan, and Maude Lillian Berri and Mary Carrington alternated with Miss Morgan.

The company appeared last evening in The Mascot. Although the work had been sung by the organization in other cities it had never before been given here by Manager Savage's company. To this circumstance was partly due to an extent the unpopularity of the piece last night. Many attended, no doubt, because Cissie Loftus last night made her first appearance in New York as a light opera singer. That great things were expected of Miss Loftus was shown by the cordial manner in which the audience greeted her upon her entrance as Bettina, the turkey keeper; and that she completely realized these expectations was shown by the applause that followed her through the performance. Her impersonation was most satisfactory, and her quaint and whimsical methods lent a new spirit to the role. Vocally she was pleasing and in appearance very attractive indeed. Maude Lillian Berri, as Fiametta, added to the popularity that is hers with the patrons of the American. Her voice is of sweet quality and in her acting she showed no little improvement over her previous impersonations. Miss Elder was an admirable Frederic, Miro Delamotte as Pippo was delightful, and Frank Morgan was a funny Lorenzo. Charles Meyers as Rocco was acceptable, and the chorus sang in its usual vigorous fashion. The mounting in every particular was satisfactory. Next week, Rigoletto.

## Murray Hill.

The Henry V. Donnelly stock company, with Henry V. Donnelly himself chief among the active members, presented last week at the Murray Hill Theatre The Private Secretary. Mr. Donnelly as the testy uncle, Mr. Cattermole, acted with his accustomed energy, and aroused his auditors to consider laughter as long as he was on the stage. Walter Allen, in the familiar garb of the Rev. Robert Spaulding, gave a capital performance, and Charles D. Waldron as Douglas Cattermole was no less successful. Thomas L. Coleman, though rather out of his element as Sydney Gibson, was yet effective, and the other male roles were most acceptably played by William Redmond, Edwin Nierder, Andrew Stephenson, A. B. Gilliam, and William Hickey. In the role of Edith Marston, Dorothy Donnelly acted pleasingly, albeit rather clumsily. Mrs. Thomas Barry was a delightful Mrs. Stead, Grace Huntington impersonated Miss Ashford acceptably, and Irene Jordan left little to be desired in her piquant portrayal of Eva Webster. The scenery and appointments, while neither particularly fresh nor handsome, were quite sufficient for the needs of the play.

The stock company appeared last night in Diplomacy, a drama that supplied several of the players with opportunities for effective work and also served to display the excellent qualities of the organization in its entirety. In the role of Dora, Dorothy Donnelly was admirable in her emotional scenes, and at all times graceful and pleasing. The Henry Redmond of Ralph Stuart was acceptable. Walter Allen was a capital Baron Stein, Thomas L. Coleman a vigorous and impressive Count Orloff, Charles D. Waldron acted Julian very effectively, and Edwin Nicander was an agreeable Algier Fairfax. As the Countess Zicka, Grace Huntington was at her best. Mrs. Thomas Barry gave an admirable impersonation of the Marquis de Rio Zarea, and Jennie Burnett was satisfactory as Lady Fairfax. Next week, Lord Chumley.

## Third Avenue.

The bill last week at Manager Sheldon's "house of melodrama" was the familiar thriller, Fallen Among Thieves. The company was equal to the demands of the play and of the audience. Henry Pierson was a convincing confidence man as Jim Burridge, E. J. Le Saint was a sympathetic Silas Dearing, L. F. Howard laughed gaily through the lines of Con Regan, and Calvin Kavanagh as Robert Langdon acted with appealing earnestness. Eleanor La Salle was an attractive heroine, Homer Dearing, Evelyn Gordon as Corbie, the adventuresome, played with the proper diabolic spirit, and Libby Kirke was most acceptable as the genial Irishwoman, Maggie Crogan. The scenic effects through the entire piece were exceedingly good, and the various leaps for life, robberies and picturesque crimes were artistically executed.

The Stowaway is this week's bill at the Third Avenue Theatre, and the size and demonstration of the audience last night indicate that the play is still popular on the East Side. The company is satisfactory and the scenic effects are sufficient. Edward J. Leslie is an impressive Tom Inglis, Vernon Summers as Charles Etherington is a traditional villain, Howard Lewis wins laughter by his impersonation of the fop Percy Ewart, Harry Becker is a capital Dicky Dials, and the office male roles are in capable hands. Grace Perkins shows emotional strength as Florence Etherington, Virginia Russell is a pleasing Althea Dale, and Libby Kirke is a pretty though very starchy Chucky, the London newsboy. Next week, Devil's Island.

## Grand.

Last week Shenandoah was the attraction here. It was Jacob Litt's production, the most elaborate ever given of this play, and drew well throughout the week.

At the Grand last evening the perennial In Old Kentucky drew a crowded and enthusiastic house. This play bids fair to become a second Uncle Tom's Cabin, as its popularity seems never to lessen. This season's presentation is fully up to the standard of previous years, and the company is practically the same. Laura Burt has again assumed the role of Madge and her work is as delightful as before. Charlotte Winnett makes an excellent Althea. Lillian Mortimer does well as Barbara. Frank Dayton, H. B. Bradley, Pierce Kingsley, Charles K. French, and George Caine give the customary capital performances. The race scene and the pickaninny

band were greeted, as usual, with vociferous applause. The Rogers Brothers in Wall Street next week.

## Star—'Round New York in 80 Minutes.

The burlesque 'Round New York in Eighty Minutes, which recently returned to Koster and Bial's Music Hall, where it was originally produced, moved down from Thirty-fourth Street last evening and opened to a big audience at the Star Theatre for a week's stay.

The variegated entertainment remained practically unchanged and the cast was nearly the same. The generous supply of local color came in for hearty applause, and so did the clever work of the players in their familiar specialties and the several travesties.

In the cast were Eugene Fougere, Jess Dandy, Alexander Clarke, Harry Kelly, William Sellery, Edward Begley, Lou Harlow, and Chris Bruno.

## Metropolis—Shenandoah.

This week at the Metropolis Jacob Litt's elaborate production of Shenandoah is the attraction. The cast is a strong one, and the scenery and effects are elaborate.

## At Other Playhouses.

KNICKERBOCKER.—N. C. Goodwin and Maxine Elliott continue to present the charming new play, When We Were Twenty-One.

FIFTH AVENUE.—Mile. Fif began its second week last night.

WALLACK'S.—Olga Nethersole continues in Sapho.

CRITERION.—Maude Adams continues in The Little Minister.

GARRICK.—William Gillette, in Sherlock Holmes, is still playing to large audiences.

GARDEN.—This theatre will remain dark until Wednesday evening, when Hearts Are Trumps will be presented for the first time in America.

DALY'S.—The Ambassador continues.

LEICEM.—The Surprises of Love is the attraction.

HERALD SQUARE.—Naughty Anthony continues to furnish amusement here.

CASINO.—The Princess Chic began its second week last night.

BLISS.—May Irwin closed her long run in Sister Mary last Saturday night, and this theatre will be closed until Wednesday night, when the new musical comedy, Aunt Hannah, will be presented.

HARKEN OPERA HOUSE.—Henry Miller in The Only Way is the bill for the week.

NEW YORK.—Broadway to Tokio is the bill.

MANHATTAN.—Anna Held in Papa's Wife is still the attraction.

## DRAMA DAY AT P. W. L.

An unusually interesting programme was given at the February Drama meeting of the Professional Woman's League yesterday. Mrs. John Glendinning was in charge. The entertainment was called "A Walk With Shakespeare," written by John Glendinning for the League's commemoration of Shakespeare's birthday four years ago. By general request it was repeated yesterday. The audience is taken for a stroll with the Bard, and many of his characters are met. In this way scenes and songs from Shakespeare's works are introduced. Mrs. Glendinning read the descriptive matter or connecting links between the scenes. The songs were rendered by Mrs. E. Hazard and Myra Brooks. Those who took part in the scenes were Mrs. W. G. Jones as Dogberry, Ada Gilman as Verga, Emma Field as Lorenzo, Gertrude Perry as Jessica, and Mrs. Forrester and Mrs. Hogan.

Mr. Glendinning has written the work in delightful fashion, and with the knowledge and reverence of the lover of Shakespeare. All the participants acquitted themselves well. The attendance was large and every one reported an enjoyable afternoon.

Next Monday the February Social meeting will be held, and the following Monday the March Literary Day, with Olivia S. Hall as chairman.

Mrs. Hugo de Bathe (Mrs. Langtry) was elected a member of the League last week.

The seventh "birthday party" of the League will be given at the Carnegie Hall Chamber of Music at ten o'clock on the evening of Feb. 27.

## ILLNESS IN THE ROYAL BOX COMPANY.

Gertrude Coghlan, of The Royal Box company, who has been ill with the grip at the Massasoit House, Springfield, Mass., was reported yesterday by Manager J. A. Reed as much better. She is expected to rejoin the company at Albany to-morrow (Wednesday). Miss Coghlan's mother, Mrs. Charles Coghlan, has been with her during her illness.

Rose Anthon, who has been playing Celia Pryce, Miss Coghlan's part in The Royal Box, was also taken ill at New Bedford, Mass., last week. It was necessary to remove her from the Parker House to St. Luke's Hospital in that city. Dr. S. W. Hayes, her physician, reports that she is resting comfortably there. Miss Porter is playing Celia Pryce at present.

Lotta Linthicum has rejoined the company to play her former role, the Countess Helen.

## E. A. PRATT'S MUSICAL.

Edwin A. Pratt, the well-known manager of the Astoria Musical Agency, gave the ninth of the series of invitation musicales at his residence, 461 Cass Avenue, Brooklyn, on Thursday evening last. Mr. Pratt was assisted in receiving the guests by pretty and accomplished daughter, Lillian Elaine Pratt, whose good taste was shown in the pretty floral decorations of the drawing-room. The artists who took part were Matilde Galliani, dramatic soprano; Annette Spence, of Nashville, who recited "The Absent-Minded Beggar" in khaki costume; Luigi Sartoris, John F. Zeyher, and Theodore Drury, baritone; William Forest Huff, Harriett E. Barbee, accompanist, and Warner's orchestra.

## ADVANCE AGENT COMMITTS SUICIDE.

R. W. Bowers, who had been treasurer for the Side Tracked company (Western) and more recently advance agent for Lyman Brothers' A Merry Chase company, committed suicide at the Hotel Downing, Oaklaloosa, Ia., Feb. 13, by drinking carbolic acid. He had been released by the Lyman Brothers' company two days previous. He was the father of Mrs. Elmer Walters and a brother of Dr. George F. Bowers, of Brooklyn.

## ETHEL HENRY TO SUE MRS. LANGTRY.

Ethel Henry, who came from England with Mrs. Langtry under contract to play Lady Samarez in The Degenerates for ten weeks, was dismissed with two weeks' salary and says she will sue for \$10,000 damages. Miss Henry first played the part here and says that, having been engaged and brought thus far from home, she will hold Mrs. Langtry to the contract.

## E. H. SOTHERN'S ILLNESS.

E. H. Sothern was taken ill with acute laryngitis in Philadelphia last Wednesday, and the Broad Street Theatre was closed for the rest of the week. A consultation of physicians was held on Sunday and it was decided that Mr. Sothern needed rest. His engagement for this week in Washington was canceled accordingly.

## ARIZONA AT THE HERALD SQUARE.

It has been definitely settled that Augustus Thomas' Arizona, that has scored great success out of town but has been unable to get time in New York, will open the season at the Herald Square next September and continue there for an indefinite period.

## GOSSIP OF THE TOWN.



Fred and Sadie Raymond are pictured above as Zeke and Daisy in Fred Raymond's successful domestic comedy, The Missouri Girl. This jolly pair of fun makers have kept the public laughing for a number of years, and any roles allotted to them are sure of an artistic rendition. For six years they have toured the country in the play just named, appearing in the best theatres in the West to remarkable business, and bringing forth volumes of praise, not only from the theatregoing public, but from the theatrical profession as well. At present The Missouri Girl is playing the Eastern cities and its Western triumphs are being duplicated.

H. H. Schmidding, formerly of Hopkins' Theatre, Chicago, and later manager for Gay Rhea, and Carrie Lawson, of Nashville, Tenn., will be married on March 12.

Little Allyn was called from New York to Philadelphia on Feb. 9 by the death of her sister.

The case of Milton Aborn against James H. Waite for \$14,500 damages for alleged unjustifiable discharge from the Waite Opera company in 1897 came up again in Supreme Court last week in this city. It was the defendant's seventh attempt to secure a hearing for an amended answer to complaint and the motion to this end was denied.

The current London Gaiety success, The Messenger Boy, will be the Casino's Summer bill, to be followed on Nov. 6 by the new De Koven-Smith opera, The Sheriff of Nottingham, a sequel to Robin Hood.

Edward A. Hall was arrested last Wednesday, having secured seats for Daly's Theatre by a forged request purporting to have come from Treasurer Frank Buckley of the Broadway. Hall is believed to have imposed upon many local managers by similar forgeries.

Nettie McHenry has requested the Washington police to look for her missing husband, John Webster, who disappeared in November. There have been reports that the missing man has been seen in Washington.

Mahara's Minstrels opened an engagement at the Teatro Payret, Havana, Feb. 7 to a large audience.

A statement is sent to THE MIRROR by the members of the Dad in Harness company that William Henry Rudolph, who at the time was manager of that enterprise, on Feb. 8, salary night, in Pawtucket, R. I., disappeared, taking, as it is claimed, all money belonging to the company and leaving his own hotel bill unpaid; that he also drew \$25 on the following night's receipts, and afterward went to New Haven and drew on the box-office there on the strength of the company's coming. After his disappearance the company say it was learned that his trunk had been removed the day before. The statement is signed by Otis B. Thayer, Beatrice McKenzie, Kenneth Lee (author of Dad in Harness), Florence Elliott, Robert Robson, Minnie Allen, Gertrude Chamberlain, and others of the company. The tour of the company continues.

Minnie Wessaly of the Wessaly Sisters, is in St. Louis, where she is convalescent after an attack of appendicitis.

A son was born to Mr. and Mrs. Alonso Allen, of the Castle Square Opera company, in Chicago, on Feb. 8.

Ralph Delmore was ill one day last week, when his part in Sherlock Holmes at the Garrick was excellently played by Thomas McGrath.

A. B. Sloane and Lucille Mae Auward (May Courtleigh) were married in this city on Feb. 15.

Anna Held appeared for the one hundredth time in Papa's Wife at the Manhattan on Feb. 15, when souvenir photographs were forthcoming.

Business-Manager Charles Burnham, of Wallack's Theatre, was ill with influenza last week.

The Brooke Family, a three-act comedy-drama by Charles Henry Meltzer, will be presented for the first time at the Empire Theatre on the afternoon of Feb. 20 by the students of the American Academy of the Dramatic Arts. The play is an adaptation of Le Pere Prodigue, by Alexandre Dumas the younger.

W. H. Pascoe appeared last Friday night as Sir Peter Teazle in a performance of The School for Scandal, given for a charitable object at the Knapp Mansion, in Brooklyn.

Robert Elliot, leading man of the Shenandoah company that appeared last week at the Grand Opera House, missed two performances on account of a very severe cold. His role, Colonel Kerchival West, was admirably played by William Whitecar, while the latter's part was acted satisfactorily by Martin Helms.

Adelaide Kellam was released from Ludlow Street Jail on Feb. 15, a physician representing that she was seriously ill with Bright's disease.

Ada Zell, who had been playing Juliette in The Turtle with much success and who has been re-engaged for the part, opening under new management Feb. 20, was obliged to resign because of illness. She has gone to her home in Cincinnati.

L. R. Stockwell and Theo Hamilton will begin a tour with B. R. Valentine's adaptation, In Paradise, under management of T. Daniel Frawley, at San Jose, Cal., Feb. 22.

At Hartford, Feb. 8 Charles E. Blaney's new melodrama, Across the Pacific, was produced. The play deals with life on board a United States Army transport, and with the Government forces in and about Manila. A rapid-fire gun is an effective feature. Howard Hall, Everett King, Robert Gaillard, W. H. Gough, Johnny Williams, Pearl Seward, Gertie Reynolds, and Harry Clay Blaney are reported to have scored heavily.

The Dobley stories, which have attracted much attention recently as a feature of the New York Sunday Sun, are the work of Kate Masterson, well known to Mirror readers as "The Matinee Girl."

E. D. Stair, manager of the Stair circuit of theatres, left New York on Sunday for a month's trip to Bermuda. Manager Stair was accompanied by his wife and Mrs. George H. Nicolai.

**LONDON.**

(Special Correspondence of The Mirror.)

LONDON, Feb. 3.

LONDON, Feb. 3.

Feb. 11  
What a wonderful man is George Edwardes making successes! In his latest venture, thrice-postponed musical play, *The Messenger Boy*, produced at the Gaiety on Feb. 3, the

another big success  
ever scored. On

The Messenger Boy is written around the Jagers, who was sent to your side of the

—Marti Harvey registered the three hundred performance of *The Only Way at the Prince of Wales'* last Tuesday. He will presently produce there a new play written for him by Mrs. C. Cunningham-Graham, who is Spanish by birth. His play is called *Don Juan's Last Wager*.—Haden Chambers has just christened his new play *Charles Wyndham*. The title at present chosen is *Faithless*.  
GAWA

play. The Mes  
ety on Feb. 3, th

PARIS, Jan.

to do whatever is possible for the interests of the child, and is justified in any action she may take. This proposition, within reasonable limits, cannot be controverted. Madame Dorian, however, makes entirely too sweeping, and fails to support her theory in the story that is as follows: A peasant girl, seduced by a vagabond who marries her, is abandoned by him to become a mother. A son is born to her, and she, in her neighborhood, engages the help of a nurse his son, Renaud, whose mother died in infancy. The woman exchanges the two children according to the "mother's right," she was at first to do, and her illegitimate child, Rodolphe, grows up as a nobleman as the nobleman's son. The characteristics of his real father are strong in him and he becomes

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**OBITUARY**

## OBITUARY.

Agnes Dechauteil, of the Zaza company (West died at Sioux City, Iowa, Feb. 18, of typhoid pneumonia. Miss Dechauteil was the wife of H. L. Dechauteil, of the Zaza company. She was about

Corn Purcell, a daughter of Alban Purcell, died in this city, Feb. 10.

## REFLECTIONS.

In the preparations for the production of O. Trovsky's *The Storm* the managers of the Central Russian circus, modern plays are being assisted by Isabel Hippood, the well-known authority upon the manners and customs of Russia. Robert O. Jenkins is conducting the rehearsals, and the company includes Florence Kahn, Donald Robertson, Ethel Chase Sprague, Iva Hammer, Kate Hewitt, Josephine Syndstad, F. G. Bennett, W. J. Romaine, Stanley J. Gage, and

Wicked London has closed its tour

**Wicked London** has closed its tour.

**Mistakes will Happen** will close its tour Feb. 22.

The Queen of Chinatown company are rest this week in Washington, D. C.

Howard Long has retired from the firm Murray and Long, managers of London Life

### MUSIC NOTES.

At Greenville, Pa., where H. W. Hulby is the  
ger. good attractions can secure time between  
21 and May 1.

### MATTERS OF FACT.

21 and May 1.



## THEATRES AND MUSIC HALLS.

## Tony Pastor's.

Filson and Errol in *A Daughter of Bacchus* head the bill, which includes Emmoda, Emerson and Emmonds in *Only a Joke*; Mr. and Mrs. Jimmy Barry in *Mrs. Wilkins' Boy*; Dixon, Bowers and Dixon, "the three rubes"; Belle Stewart, comedienne; Duffy, Sawtelle and Duffy, comedy trio; Murray and Alden, travesty team; Wilson and Leicester, vocalists; Edwin H. and Kitty Deagon, comedy duo; Sheridan and Forrest, sketch team; Frederick Hurd, magician; Allen Wightman, clay modeler, and the vitagraph. Tony Pastor sings every evening.

## Keith's Union Square.

The bill includes Mr. and Mrs. Sidney Drew, in a new sketch called *Love Will Find the Way*; John T. Thorne and Grace Carleton, in *The Intruder*; Marion Manola, in a new repertoire; Dolan and Lenhart, in *A High-Toned Burglar*; Blanche Ring, comedienne; Adele Purvis (Ori), rolling-globe equilibrist; Conroy and McDonald, Irish comedians; Smith and Cook, acrobatic eccentrics; Dolph and Susie Levine, comedy duo; De Haven and Male, juvenile sketchists; Crollius and St. Alva, Irish comedy duo, and Mattie Nichols, soubrette. The biograph and stereopticon are retained.

## Proctor's Twenty-third Street.

The features are Digby Bell, in his monologue; Camilla Urso, violinist; Daisy Lovering and company, who make their vaudeville debut in a new sketch called *Jimmy's Marie*; Maxwell and Simpson, illustrated songs, and Linton and McIntyre, comedy duo. The bill also includes Tiddledewinks and Johnnie Dugan, juvenile sketchists; Pete F. Baker, German comedian; De Vaux and De Vaux, musical comedians; Michaelson Brothers, banjoists; Mlle. Ani, aerialist; Ford and Davenport, comedy duo; W. F. Judge, equilibrist; Paley's kalatechnoscope, and the stereopticon.

## Proctor's Palace, Fifty-eighth Street.

At Proctor's Flo Irwin and Walter Hawley, in *The Gay Miss Con*, are the stars of a bill that embraces Bonner, the trained horse; C. W. Littlefield, mimic; Paley's kalatechnoscope, the Musical Colby; Polle Holmes, "the Irish Duchess"; Rochard, contortionist; Crowley and Fowley, comedians; Carmen Sisters, banjoists; the Aherna, aerialists; John Till's marionettes; Ed Rogers, Irish comedian, and the stereopticon.

## Weber and Fields'.

Whirl-I-Gig and Barbara Fidgety will continue to be presented until the new burlesque on *Sapho* is ready, when Whirl-I-Gig will be laid aside. May Robson has been especially engaged for the leading female role and the cast will include all the favorites of the stock company.

## Miner's 125th Street.

Len Grover, Jr., and company head the bill, which includes Haines and Pettigill, Captain Adams' seals, the Tobins, Carrie Graham, Maxwell and Dudley and A. Sidney Rhorer.

## Hurtig and Seamon's.

Robert Hilliard in *The Littlest Girl*, Lillian Burkhardt, Canfield and Carleton, Caron and Herbert, and Maud Nugent are the drawing cards here this week.

## THE BURLESQUE HOUSES.

MINER'S BOWERY.—Abe Leavitt's Rents-Santley company have moved down town for their third consecutive week in the city.

LONDON.—Fred Rider's New Night Owls provide the week's entertainment.

MINER'S EIGHTH AVENUE.—Miner and Van's Bohemian Burlesquers are again diverting the West Siders.

OLYMPIC.—The Sapho Burlesquers are announced for the week.

DEWEY.—The Broadway Burlesquers company is here this week. In addition to a travesty entitled *On the Bench* there is an olio including Gilbert and Goldie, Lew Wells, Carlin Sisters, Frobel and Ruge, Emma Carus, and McAvoy and May.

COMIQUE.—The Big Sensation Burlesque company, with added features is this week's attraction.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Mr. and Mrs. Edwin Milton Royle presented Mr. Royle's comedietta, *Captain Impudence*, for the second week of their engagement. It made as big a hit as ever, and the work of Mr. and Mrs. Royle kept the audiences alternating between laughter and applause. Seth Smith made a decided hit as the Major, and Beatrice Foster, who is young and ambitious, made a fair impression in the part of Lucretia, which was formerly played with so much fire and spirit by Mary Dupont. Marie Drecker, assisted by Adele Farrington, did *Twenty Minutes in Shiraz*. It is a jolly, rollicking, devil-may-care sort of a jumble, with no beginning, middle nor end, but it served to amuse the audience, as Miss Dressler kept things on the jump all the time. Miss Farrington is a good pianist and a pleasing singer, and Miss Dressler ought to give her a chance to make a hit all by herself. It would also be well if they picked out some other piece of music to use as an encore than "Ti Frego Padre," which has already been overdone by the Canfield family of comedians. Tom Lewis and Sam J. Ryan, though on very late, "made good" in every sense of the word. Mr. Lewis as the simple, old-fashioned dandy and Mr. Ryan as the stranded actor were admirable. Their Hawshaw sketch brought laughs such as are seldom heard in a theatre, and Mr. Ryan's rendition of the recitation "When I Play Julius Caesar" brought him a big round of applause. James J. Morton made his first appearance as a lone star in a monologue, with songs attached, and with "rag time words" as an extra attraction. Mr. Norton has discarded all eccentric make-up, including the wig, the grease paint, the ill-fitting suit and the umbrella, which used to help him win smiles. Following the example of the late J. W. Kelly, George Fuller Golden, and others, Morton walks on in his street clothes,

tells the audience a lot of things, sings a few songs and disappears. He has fixed up a very diverting monologue, which he delivers in his own original way. It contains a number of funny remarks and a few jokes which, while they are not in the first flush of youth, are told in a wholly original way. Morton's finish, in which he is ably assisted by the pianist, is extremely amusing. His hit altogether was of large proportions. Nellie Waters caught the fancy of the house completely with her songs. She can sing a genuine nigger song better than any woman on the stage, and she throws her whole heart and soul into her Irish ditties. The Bachelor Club, after a long Western trip, returned and scored another hit. Robert Pollard heads the list of names of the members of the club in capital letters. The others are John Connolly, Bergh Morrison, and George Brengle, who in turn are assisted by John Bartlett. All the members worked hard and the result was an agreeable mélange of songs and witty remarks, which were received with applause and laughter. The bill also included *London's dogs* and *monkeys*, Lorenberg Sisters, Sheridan and Flanagan, Edward I. Boyle, Arvello, the Forda, Bell Trio, the biograph, and the stereopticon. Those Padewskis of the continuous, Messrs. Katzenstein and Marks, played with their usual brilliancy.

TONY PASTOR'S.—Sam, Kittle, and Clara Morton, who headed the bill last week, did fair to rival the Four Cohans in popularity, as a happy family of talented and versatile performers. Since their last appearance here they have made many changes in their sketch, which is now fit to rank with the best features on the vaudeville stage. The opening "sidewalk conversation" between Mr. and Mrs. Morton is almost all new. Little Clara Morton has a new song, during her interpretation of which the older folks do a cake walk. Mr. Morton impersonating Admiral Dewey and Schley in quick succession. A little later Mr. Morton outdoes all the imitators of Sousa we have seen so far, by giving an impersonation of the late president's giving the characteristic Sousa movements with his feet, keeping perfect time to a Sousa march played by his daughter on the piano. Clara Morton is going to be a very prominent soubrette some of these days. She has a very pretty face, a perfect little figure and a natural grace that makes her movements on the stage a delight to those who are weary of watching the back-up three-steps-and-then-forward-again school of serio-comics. Eva Williams and Jack Tucker made their usual hit in George Taggart's new version of *Skinner's Finish*. One never wearies of watching Eva Williams' quaintly clever impersonation of the little waif, and Tucker's songs, dances and imitations help to drive dull care away. Mr. and Mrs. William Robyns presented for the first time in this city a new comedietta called *Mr. Mixer's Mix*, written by William Robyns and Will M. Cressy. It is entirely different from anything so far presented in vaudeville by the Robynses, as the element of pathos with which they have been identified is entirely lacking. The new farce is cleverly written and gives those popular players an opportunity to display their versatility. The plot is conventional, but there is a good deal of new business and some bright lines. Mr. Mixer is an elderly married man who goes out on a spree with his nephew. They meet a music hall singer who comes to Mixer's house the next day. Mrs. Mixer's suspicions are aroused, and there are some funny complications before matters are straightened out and the usual domestic routine of the Mixers goes on as before. Mr. Robyns played Mixer and changed to the nephew, who is a dude, and then changed back to Mixer with great celerity. He was equally good in both parts and kept things moving in lively fashion. Mrs. Robyns had to do the same sort of hustling, as she played Mrs. Mixer and the soubrette. She was better on the Puritanical wife than as the gay butterfly of the stage, but her work was as pleasing as usual, taken as a whole. When the rough edges of Mr. Mixer's Mix have been smoothed off it will be a valuable addition to the repertoire of Mr. and Mrs. Robyns. Jolly John Nash made his reappearance after an absence of twelve years and was warmly greeted. Of course he is not as spry as he used to be, but he has not lost the knack of keeping an audience amused and interested. He sang his laughing songs, which made hits, and revived his old success, "Sister Mary Walks Like That," which was received with as much favor as if it were brand new. Fred Niblo rattled off his breezy monologue, which has a hundred laughs to the minute, and won applause. Earle C. Way and Madge Maitland scored one of the biggest hits of the more than usually bright bill with their very effective rendition of a coon song, in which they gave an imitation of a quarrel between a dusky couple. They put in plenty of rapid action, and when they had finished they were rewarded with the approval which an audience exhibits only when it is more than usually pleased. Their encore parody, in which Miss Maitland made an emphatic hit with some clever imitations, is excellent. J. Knox Gavin and Jennie Platt sang well, but furnished a terrible brand of humor in *A Gypsy Courtship*. Armin and Wagner, Cyr and Hill, Billy and Alice Payne, Bixzar and Dreher, Wood and Ray, Walter Arnold and Simpson made a big hit with their illustrated songs. "That's the Way to Kiss a Girl" and "Your Mother's Wedding Ring" were among the new offerings. They are artistically illustrated and well sung. Of course the fire song was introduced to the customary applause. Master Tiddledewinks and Johnnie Dugan, a brace of bright youngsters, made their vaudeville debut, and got along very nicely with a specialty that included songs, gags and dances. The kalatechnoscope, Hart Brothers, Gordon H. Eldrid, the Bergues, Charles Kenna, Ed Estus, and the views were also in the bill.

PROCTOR'S PALACE.—Camilla Urso, the great violinist, made her reappearance and scored a genuine hit with the lovers of good music by her charming rendition of some very difficult selections. Lillian Burkhardt presented *A Deal on Change*, by Edmund Day, which was reviewed in last week's MIRROR. Miss Burkhardt is very popular with the patrons of this house and scored her accustomed success in the new play. The stage setting, while very handsome, was entirely inappropriate. Even the millionaire brokers in Wall Street do not do business amid such fancy surroundings. Miss Burkhardt was assisted by Fenwick Leach. The Hawaiian Queens repeated *King Moo's Wedding Day* with considerable success. The Three Oris did a diverting act of jugglery, acrobatics and equilibrium. Maxwell and Simpson made a big hit with their illustrated songs. "That's the Way to Kiss a Girl" and "Your Mother's Wedding Ring" were among the new offerings. They are artistically illustrated and well sung. Of course the fire song was introduced to the customary applause. Master Tiddledewinks and Johnnie Dugan, a brace of bright youngsters, made their vaudeville debut, and got along very nicely with a specialty that included songs, gags and dances. The kalatechnoscope, Hart Brothers, Gordon H. Eldrid, the Bergues, Charles Kenna, Ed Estus, and the views were also in the bill.

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assisted by Olive Porter. Walter Le Roy and Florence Clayton were seen once more in *Hogan of the Hansom*, one of George M. Cohan's funniest efforts. The Silvers, who are favorites here, scored heavily with their new illustrated songs. Marsh and Bartella presented a new act which met with warm approval. Gallardo's clay modeling won him plenty of applause. The Bates Musical Trio played pleasingly, and Harry and Sadie Fielda, Carmen Sisters, Frank and Don, "Bonner," the talking horse; Loretta, Crowley and Fowley, and Ed Rogers helped in the merry making. Paley's kalatechnoscope and the stereopticon were retained. Business was very big throughout the week.

MINER'S 125TH STREET.—Patrice, assisted by Maurice Darcy and Charles Newton, presented *A New Year's Dream*. Patrice was well received and Darcy scored a hit as Eddie. Filson and Errol, who are favorites at this house, presented *A Daughter of Bacchus*, and were given a hearty reception. Al Filson's "jag" is worthy of being classed with that of Faversham in Lord and Lady Algy. Evans and Vidocq were one of the laughing hits of the bill. Kriese's dogs and monkeys are the best animal troupe that has so far been seen at this house. Howard and Lindor, Murphy and Nolan, the Musical Kleists, and Howard Thurston completed the bill.

KOSTER AND BIAL'S.—A short burlesque on *Sapho* by Clay M. Greene was added to *Round New York in Eighty Minutes* last week. Etta Butler appeared as Olga Leathersole and gave a clever travesty of the mannerisms of Miss Netherole. The skit was well received. The great Lafayette continued his successful engagement and received plenty of applause. "Jess" Dandy and the other members of the company continued to win approval.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The success of Whirl-I-Gig and Barbara Fidgety seems to be without limit, but that is not to be wondered at, as the company contains so many clever artists that they could make any old thing go like wildfire. Crowded houses were the rule, as usual.

HURTIG AND SEAMON'S.—M. M. Thiese's Wine, Women and Song company entertained full houses last week with a first-class bill. This is one of the best burlesque companies on the road. Hits were made by Burke Brothers, Bennett and Rich, the Three Racketts, the Jenny Eddy Trio, Mazur and Maesette, and Kine and Gotthold.

## The Burlesque Houses.

MINER'S BOWERY.—The Merry Revelers offered a very enjoyable entertainment to big business. The burlesque and olio presented Helen Dufonles, Zavo and Hilda, the Brownings, the Livingstons, Dot Davenport, Casino Comedy Four, Flora Parker, and the Raymond Musical Trio. The company has some of the prettiest printing shown here this season.

LONDON.—Robbie's Knickerbockers returned to town and played a prosperous engagement.

MINER'S EIGHTH AVENUE.—Abe Leavitt's Rents-Santley company moved over from the Comique and did a good week's business.

OLYMPIC.—The Victoria Burlesquers entertained the uptown contingent.

COMIQUE.—Gas Hill's Vanity Fair played a big week. The attraction pleased the patrons immensely and the programme was of excellent quality. In the olio were Legendre, Irene Young, Desha, New York Federal Setette, Budd Snyder, Al. H. Weston, McDonald Brothers, and Belle Wilton. The two burlesques were highly enjoyed.

DEWEY.—Harry Morris' Twentieth Century Maids drew large and highly pleased audiences throughout the week. *Cyrano de Rubbeck*, the burlesque, in which Harry Morris does some of the funniest work of his career, kept the house in roars. The olio is unusually good and includes the Johnson Trio, Perry and Hylands, Del. A. Phone, the Clemence Sisters, whose act made a pronounced hit; Perry and Burns, and Knight Brothers.

## BIGGEST BENEFIT YET.

What promises to be the biggest benefit ever given by the members of the vaudeville branch of the profession for the Actors' Fund will take place on Sunday next, Feb. 25. The New York Theatre and the Academy of Music will both be used, and it is expected that the vast auditoriums will be packed to the doors on account of the length and strength of the bill.

So many performers have volunteered that in order to make use of their services it may be necessary to give matinees. At any rate, two monster programmes will be given in the evening, and if there is such a thing as drawing power in names, the theatres will not be large enough to accommodate the throngs.

The managers in charge of the affair are Tony Pastor, Weber and Fields, F. F. Proctor, E. F. Albee, J. A. Fynes, Nelson A. Roberts, Hurtig and Seamon, Leo C. Teller, George W. Lederer and George Huber.

## HARRIGAN TO GO ON TOUR.

Edward Harrigan will go on tour shortly under the management of A. G. Delamater. He will present a programme beginning with a condensed version of *McSorley's Inn*, which tells the entire story of the play in forty-five minutes. He has also condensed *Old Lavender* into two acts, and will close the performance with a new one-act farce, entitled *Nugent*, the Rubber, which has met the approval of the public in the vaudeville houses. The cast includes several of Harrigan's original New York company, and special scenery will be carried for each production. During the past week Mr. Delamater has practically booked the season solid until May in New York and New England.

## SAPHO BURLESQUES EPIDEMIC.

The epidemic of burlesques on *Sapho* has broken out and it is likely that the public will get a surfeit of them before long. Manager Leo Teller announces that a three-act burlesque on Daudet's play, by Robert Whittier, will be put on shortly at the Comique, and that Pilar Morin will in all probability play the leading part. One or two cheap burlesque companies have already put on hastily constructed travesties of the play, and every traveling burlesque organization will have some sort of skit on the same lines before the 1st of March.

## CAST OF THE REGATTA GIRL.

Preparations are under way for the production of *The Regatta Girl* at Koster and Bial's. Those already engaged are Alexander Clark, Eddie Girard, Sig. Ferugini, Henry Leoni, Amelia Summerville, Attalia Claire, the Angles Sisters, Amy Ashmore and Jessie Gardner. The book is by Charles Bradley and Clay M. Greene, the lyrics by J. Cheever Goodwin, and the music by Henry McLellan. The ballet, "Progress," which has been in rehearsal for some time, will be a feature of the production.

## JULIAN IN PEORIA.

Martin Julian has secured possession of the Auditorium in Peoria, Ill., and will run it next season as a vaudeville house at popular prices. Extensive improvements will be made, and only first-class companies will be booked. It is said that Mr. Julian is on the lookout for several other houses in different cities, and that he intends to establish a circuit.

## TRULY SHATTUCK RETURNS.

Truly Shattuck arrived home from Europe last week looking strong and well after her trip, during which she has combined pleasure with business. She will fill a few engagements here and will return to England in the Spring to play dates covering a period of two years.

## THE ALERT COMEDIAN.



FRED NIBLO.

Above is an excellent likeness of the clever young vaudeville comedian, Fred Niblo, who does not know the meaning of the expression "open time." He has not lost a week since August, 1898, except two or three, which happened through unforeseen accidents, and even during those "lay offs" he was kept busy in the great Metropolis entertaining at various clubs, so that his steady income was not interfered with in the least. He is justly proud of this record, as it shows that his talent for amusing an audience is appreciated by wideawake managers, who know just what will please their audiences.

The reasons for Mr. Niblo's success are not hard to find. In the first place, he makes a genteel appearance. He is young, good looking, neatly dressed and has a bright and expressive face, so that from the moment of his appearance he wins the confidence and attention of his hearers. He has an original method of rapid-fire delivery, and barely gives his audience time to giggle at one witticism before he springs another which is even funnier than its predecessor, so that during his entire specialty the house is kept on the qui vive. He carefully avoids anything that might be considered in the least offensive in any way, so that the manager is spared the necessity of watching his act with pad and pencil in hand, ready to jot down lines or gags that will have to be cut out at the second performance. His material is kept constantly fresh and up-to-date, and he spends a portion of each day in searching for subjects in the daily papers that he thinks will add interest to his monologue.

For several weeks past Mr. Niblo has been a member of the Behman Show, which is made up of the very prominent artists in vaudeville, and has "made good" in every theatre played by the organization, thus keeping up his successful record. At the end of the season he intends to take a trip abroad for relaxation, and will spend some time at the Paris Exposition. He may give the Londoners a sample of his brand of American humor, as he has a few good offers from agents of the English halls. At any rate he will return in time to begin his next season in vaudeville early in the Fall. He is a close student and his ambition is to follow his present success with something even better.

## LAWTON'S LONDON HIT.

Frank Lawton seems to have established himself firmly in favor with the theatregoers of London, to judge by the enthusiasm of the critics who have written of his work, both in *The Belle of New York* and in the music halls in which he is now appearing. Mr. Lawton was one of the special features of *The Belle of New York* for 695 nights, and he helped materially in keeping the interest of the British public up to the top notch until the close of the run. He is now appearing in a new specialty at the Pavilion, Gaiety and Oxford music halls every night with the greatest possible success. His new act is in the nature of a production, as he has gone to great pains in its arrangement, using special scenery and a corps of pretty girl assistants. The scene represents a "swell" candy shop, with fair damsels waiting on the counter. Mr. Lawton enters in the make-up he used in *The Belle*, and proceeds to hold a "whistling conversation" with the salesgirls concerning their wares. His deft manipulation of his tongue, teeth and lips conveys a meaning as plain as words could possibly make it. The novelty of the idea has taken the patrons of the London halls by storm, and it is likely that Mr. Lawton could prolong his engagement indefinitely. He has bookings in America, however, which must be filled, and as soon as his European dates are finished he will come back here with his new act, which is more than likely to duplicate its London success on this side of the ocean.

## A REMARKABLE RECEPTION.

Kathryn Osterman enjoyed a novel experience on her trip to the Coast last week. She is the wife of J. J. Rosenthal, who has a host of friends everywhere, and a number of relatives in San Francisco. To make her feel at home Mr. Rosenthal wired a few of his relatives to meet her at the station. Instead of doing this the relatives gathered a crowd of forty-five friends and they took a train to Tracy, fifty miles from Frisco, and gave the comedienne a cordial welcome. To say that she was surprised and delighted in putting it very mildly. Miss Osterman is filling an engagement in The Editor on the Orpheum circuit, and is reported to have made a big hit on her opening night in Frisco. Brandon Hurst is at work on a new comedy for her, in which she will have a chance to display some very handsome gowns.

## KILLED BY ELEPHANTS.

Two large elephants belonging to the circus playing at the Crystal Palace, Sydenham, England, became unmanageable on Saturday afternoon last. They killed their keeper and severely injured another attendant. There was a terrible panic in the audience. One of the elephants was captured after he had done a lot of damage to property, and the other escaped to the suburbs, where he was captured late in the evening.

## THE ELLISES FIND FAVOR.

Mr. and Mrs. Charles T. Ellis have no reason to regret their return to vaudeville, as they have been more than successful, especially this season. They have just finished a triumphant tour of the Shea circuit, at Toronto. Next season Mr. and Mrs. Ellis will present a new musical comedietta, by Herbert Hall Winslow, called *A Matinee Idol*.

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VAUDEVILLE.

VAUDEVILLE.

# TOM LEWIS AND SAM J. RYAN

An Established Hit. The Funniest Act in Vaudeville.

Tremendous Success at Keith's Union Square last week.

This week, Keith's, Phila.

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In their Japanese Comic Operetta,

### LITTLE PEE WEET.

By LAMB and PETRIE.

Magnificent Production, with Gorgeous Costumes, Beautiful Scenery and Electrical Effects.

A Positive Novelty in Vaudeville.

A BIG SUCCESS.

## Miss Dorothy Drew

ON THE ORPHEUM CIRCUIT.

John Morrissey said: "I wish we had more acts like yours."

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The Man with Many Imitators.

Hyde & Behman's Theatre, Brooklyn, this week.

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"MY BUSY DAY."

Written by GEORGE TOTTEN SMITH.

Did we hit 'em in Harlem? Well, say, they're still lying awake nights laughing at us!

With Miner and Van's Bohemian Burlesque Co. at Miner's Eighth Avenue Theatre, week of Feb. 19.

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The Greatest Vaudeville Success this Season.

## HARRY BEWLEY and VIOLET BARNEY

and company, in a roaring travesty on Sappho, entitled

"LAPHO"

FANNY FREEL GRAND.....VIOLET BARNEY

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Have open time in March and April. Managers desiring this act, address

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Constant demand for people in all branches of the musical profession, grand and comic opera, musical comedy, extravaganzas, burlesques, etc., etc. Careful and prompt attention given to all business entrusted to us by managers. Private offices and spacious reception rooms for the convenience of our clients. Preparations for summer companies now being made.

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DON'T YER KYAR!

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A HIGH-TONED BURGLAR

Boston Journal, Feb. 6. - Dolan and Lenharr were the laughing hit of the bill at Keith's.

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A Comedy of Real Life.

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The Comedienne,

## KATHRYN OSTERMAN

Scored another success last night, at the Orpheum, San Francisco.

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# Mlle. PROTO EVA MUDGE

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There are occasions—but they are, oh, so rare—when one is really glad that the present craze for "coon" songs was inaugurated. One of these rare intervals, after months of condemnation of this style of music, is offered at the Columbia this week in the turn of Miss Clarice Vance. She does not make her entrance with a cake walk swagger and do a bit of buck dancing between verses. Her one object is to sing up-to-date coon songs without the aid of her feet—and she does it in a manner altogether refreshing and decidedly effective. If there were more singers like Miss Vance—well, she makes one forget that "coon" songs as a rule are a bore.—*Cincinnati Times-Star.*

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## JOSEPH HART and CARRIE DE MAR

### ANOTHER CHANGE AT KOSTER AND BIAL'S.

Charles P. Salisbury has replaced Nelson Roberts as manager of Koster and Bial's. Mr. Roberts has been suffering for some time past from a nervous trouble and has been obliged to retire temporarily from management by the advice of his physician. Mr. Salisbury is well known and popular in the theatrical world, and in his herculean task of trying to restore Koster and Bial's to its old-time popularity he has the best wishes of a host of friends. He has been manager of the Columbia, St. Louis; Exposition Hall, Milwaukee, and of the Salisbury Stock company, and is a hustling, energetic business man. The change of management will not affect the arrangements for the production of *The Ragtime Girl*, which will be the next attraction at the house.

### SABEL WILL STAR.

Josephine Sabel will leave vaudeville, after filling her vaudeville dates this season, to go starring in a specially written military musical farce by N. B. Cantor, entitled *The Soldier's Queen*. David Sabel, under whose direction the attraction will be presented, anticipates a great success, and will spare no expense in placing his star properly before the public.

### MORE VAUDEVILLE IN PITTSBURGH.

A special dispatch from *The Mirror's* Pittsburgh correspondent contains the information that the Duquesne Theatre, in that city, has been leased by Harry W. Williams for five years,

commencing July 1, 1900. The amount named in the lease has not been given out. The Tri-State Amusement Company, the former lessees, paid \$17,000 a year. Mr. Williams will still conduct the Academy of Music as a vaudeville house. Harry Williams, Jr., will be the acting manager of the Academy, while Mr. Williams will devote himself exclusively to the Duquesne, which will be run as a high-class vaudeville and comedy house at popular prices.

### A NEW SONG WRITING TEAM.

Will A. Heelan and J. Fred Helf completed arrangements on Jan. 17 to write exclusively for Joseph W. Stern and Co. Mr. Heelan is the author of "I'd Leave My Happy Home for You," and Mr. Helf is responsible for "How'd You Like to Be the Woman?" "Dat Ain't no Lie," "A Picture no Artist Can Paint," and other hits. "Just What the Good Book Taught," the latest effort of these two writers, is a new composition that, the publishers expect, will make a very big hit.

### VAUDEVILLE JOTTINGS.

Artie Hall will play Tony Pastor's again on Feb. 26. This makes the fourth time this season the "grand old man" of vaudeville has played the "Georgia coon-shooter," who is very popular with his patrons.

Bonita played the Brooklyn Music Hall last week, and this week joined Harry Williams' Own Co. for the season.

Ed. H. Lester, acting manager of Cole and Johnson, states that a Trip to Courtown closed one of the most successful and prosperous weeks of the season.

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